DOCUMENT RESUME

ED 157 067 CS 204 218

AUTHOR	Salter, Christopher L.; Lloyd, William J.
TITLE	Landscape in Literature.
INSTITUTION	Association of American Geographers, Washington, D.C.
SPONS AGENCY	National Science Foundation, Washington, D.C.
PUB DATE	77
NOTE	39p.; Resource Papers for College Geography No. 76-3
AVAILABLE FROM	The Association of American Geographers, 1710 Sixteenth Street, N.W., Washington, D.C. 20009 ($2.50)
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	*Architecture; *Geography Instruction; Higher Education; Human Geography; *Interdisciplinary Approach; *Literary Analysis; *Literary Mood; Literature Appreciation; Teaching Techniques; *Thematic Approach; Units of Study
IDENTIFIERS	*Setting (Literary)

ABSTRACT

One of a series of Resource Papers for College Geography, this thematic study guide focuses on literary setting and the personal space of fictional characters as an approach to comparative literary study, and concurrently uses fictional treatments of landscape and place as a means to encourage greater sensitivity to geographical and architectural space. The suggested methodology relates to the concept of landscape signatures, the specific imprints people or peoples have made upon the earth in their use of geographical space. The authors recommend having students reread known works with attention to the way the author creates and employs settings, choose a landscape and search for distinctive and contrasting views of that landscape, and consider how landscapes are utilized in the work of a single author. The guide discusses literature and geography in general terms; approaches to reading for setting; landscapes of settlement, agriculture, livelihood, sacred spaces, and transportation; the shaping of personal space in home and garden; and entertainment landscapes. Bibliographies of fictional and reference works are included. (DS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED157067

LANDSCAPE IN LITERATURE

Christopher L. Salter
University of California, Los Angeles

William J. Lloyd
University of California, Riverside

RESOURCE PAPERS FOR COLLEGE GEOGRAPHY
NO. 76-3

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
Association of American Geographers
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

CS204 218

Copyright 1977
by the
Association of American Geographers
1710 Sixteenth Street, N.W.
Washington, D.C. 20009

Library of Congress Card Number 76-029268
ISBN 0-89291-118-2
Supported by the AAG and by a grant from
the National Science Foundation

FOREWORD

In 1968, the Commission on College Geography of the Association of American Geographers published its first Resource Paper, *Theories of Urban Location*, by Brian J. L. Berry. In 1974, coinciding with the termination of NSF funding for the Commission, Resource Paper number 28 appeared, *The Underdevelopment and Modernization of the Third World*, by Anthony R. deSouza and Philip W. Porter. Of the many CCG activities, the Resource Papers Series became an effective means for permitting both teachers and students to keep abreast of developments in the field.

Because of the popularity and usefulness of the Resource Papers, the AAG applied for and received a modest grant from NSF to continue to produce Resource Papers and to put the series on a self-supporting basis. The present Resource Papers Panel subscribes to the original purposes of the Series, which are quoted below:

> The Resource Papers have been developed as expository documents for the use of both the student and the instructor. They are experimental in that they are designed to supplement existing texts and to fill a gap between significant research in American geography and readily accessible materials. The papers are concerned with important concepts or topics in modern geography and focus on one of three general themes: geographic theory; policy implications; or contemporary social relevance. They are designed to complement a variety of undergraduate college geography courses at the introductory and advanced level.

In an effort to increase the utility of these papers, the Panel has attempted to be particularly sensitive to the currency of materials for undergraduate geography courses and to the writing style of these papers.

The Resource Papers are developed, printed, and distributed under the auspices of the Association of American Geographers, with partial funding from a National Science Foundation grant. The ideas presented in these papers do not imply endorsement by the AAG.

Many individuals have assisted in producing these Resource Papers, and we wish to acknowledge those who assisted the Panel in reviewing the authors' prospectuses, in reading and commenting on the various drafts, and in making helpful suggestions. The Panel also acknowledges the perceptive suggestions and editorial assistance of Jane F. Castner of the AAG Central Office.

Salvatore J. Natoli
Educational Affairs Director
Association of American Geographers
Project Director and Editor, Resource Papers Series

Resource Papers Panel:

John F. Lounsbury, Arizona State University
Mark S. Monmonier, Syracuse University
Harold A. Winters, Michigan State University

PREFACE

This Resource Paper was written in hopes of generating additional enthusiasm within geography for the wealth of landscape insights found in creative literature. Toward this end, we have adopted a mildly polemical tone, seeking to prod consideration of an unconventional theme. The nature of our forum has encouraged us to emphasize a broad view of landscape and a wide range of literary sources.

To those who have shared their views with us on this topic, we wish to express our appreciation for all past favors. Responsibility for our emphases and perspectives remains, of course, with us alone.

Christopher L. Salter
William J. Lloyd

SUGGESTIONS FOR CLASS USE

The approaches to the use of literature in the teaching of landscape or more general geography are varied. The methodology suggested in this Resource Paper relates to the concept of landscape signatures, or specific imprints people or peoples have made upon the earth in their use of geographical space. To use this approach, a class might, for example, decide upon a particular signature, such as house design or sacred space, and search out examples of the treatment of such landscape features in novels or short stories. This exploration of fiction for description of, or attitudes toward, or even the absence of, these special vistas makes students of geography more conscious of the style and the scope of an author's work. At the same time, the elements of landscape receive closer scrutiny as students read for these signatures.

We recommend that in the initial use of the landscape signature method students be given the opportunity to choose their own favorite authors to see what returns can be found on rereading works, keeping an eye open for new views on the way in which an author creates and employs settings. By rereading known works, students are particularly able to study the development of landscape features and this can enhance the appreciation of a writer's ability to create a total context for his or her work.

Another use of the materials and selections in this Resource Paper would be to choose a landscape—such as a specific metropolitan center—and explore literature for the distinctive and contrasting ways in which different characters in a novel (or different novelists) view the same city. Such an exercise is productive of evocative variations in perception as well as interesting literary analysis within a geographic or geographer's framework. The reference works cited in the Appendix will help in this analysis.

An individual author might also be made the focus of a class study. The goal would be to understand how landscape and landscape signatures are utilized in the development of this writer's works. In *Landscape in Literature* we have drawn often upon the writings of James A. Michener and John Steinbeck as two authors who have provided rich setting imagery for their fiction. There are literally hundreds of other authors whose works would respond to similar geographic analysis.

Finally, it is one of our basic assumptions that classes and instructors alike will imagine additional creative ways to tap the resources of fiction as they read, accept, argue about, or even reject our perspectives on landscape in literature. So long as such encounters with our materials are productive of more intensive consideration of literature, landscape, or both, we welcome such reactions. Let those sessions be enlightening and lead to still other approaches to this fascinating field of geographic enquiry.

CONTENTS

FOREWORD iii
PREFACE iv
SUGGESTIONS FOR CLASS USE v
I. LITERATURE AND GEOGRAPHY 1
Historical Introduction 1
Landscape as a Humanistic Focus 2
Utilizing the Strengths of Landscape in Literature 3
The Literal Meaning of Landscape 3
Alternative Views of Landscape in Literature 5
II. THE GEOGRAPHIC READING OF LANDSCAPE 6
Approaches to the Reading of Landscape 7
III. LANDSCAPES OF SETTLEMENT 8
IV. LANDSCAPES OF AGRICULTURE 10
V. LANDSCAPES OF LIVELIHOOD 13
VI. SIGNATURES OF SACRED SPACE 16
VII. TRANSPORTATION SIGNATURES 19
VIII. BEHAVIORAL SIGNATURES AND THE SHAPING OF PERSONAL SPACE: HOME AND GARDEN 22
House Types 22
Gardens 25
IX. SIGNATURES OF PERSONAL ACTION: ENTERTAINMENT 26
X. CONCLUSIONS AND BEGINNINGS 28
APPENDIX: SELECTED REFERENCE WORKS FOR LANDSCAPE IN LITERATURE 29
REFERENCES CITED 31

I. LITERATURE AND GEOGRAPHY

He rose and went to the window, trying to bring his thoughts to bear on some vital feature of the catastrophe, but at the litter of buildings lying before him his thoughts seemed to go into confusion. Out of the mass nothing emerged with distinctness to hold his vacant eye, and in his mind all was similarly strewn and involved. (Pier, *The Sentimentalists*, 1901:173-174)

Creative literature is inherently evocative. It calls up within the reader essential images of the world, images which might remain elusive and intangible in the absence of the clarifying power of literature. Yet literature does this without sacrificing the richness of human experience. As geographers, we ought to benefit by capturing this power of literature and directing it toward a deeper understanding of the humanized, cultural landscapes of the earth. Like Pier's character, we are confronted with the seemingly infinite variation of landscape. In attempting to comprehend it, we ought to share more fully in the insights of others who are similarly searching for order and understanding.

Our purpose in this Resource Paper is to encourage geographers to consider the purposeful application of literary insights to their scholarly work. Landscape in literature should not be thought of as a substitute for the more conventional modes of geographical study, but rather as a supplemental and special source of landscape insight, one which has remained largely untapped until now. Toward this end, we will first provide a discussion of the major methodological considerations surrounding the geographical study of landscapes in literature. Then we will offer a broad range of critical examples selected to demonstrate the variety and wealth of insight associated with work in landscape in literature. We cannot, of course, pretend to offer a definitive statement on a theme that is at once novel, open-ended, and even perhaps controversial. But we do hope to provide a stimulus to further exploration into the exciting realm of landscape in literature.

Historical Introduction

This paper does not represent the first such call for geographers to pay some attention to the landscapes of literature. As early as 1924, in an unsigned note in the *Geographical Review*, J. K. Wright observed that

> Some men of letters are endowed with a highly developed geographical instinct. As writers, they have trained themselves to visualize even more clearly than the professional geographer those regional elements of the earth's surface most significant to the general run of humanity. (1924:659)

Wright proceeded to praise the efforts of the British geographer H. R. Mill (1910) for his interest in raising the stature of the "geographical novel" to that of the "historical novel." Wright restated his interest in geographical novels in a 1926 paper, where he proposed that the history of geographical ideas ought to consider nonscientific ideas as well—including those of novelists (1966:21-22).

In the following years, geographers engaged in occasional discussions on the potential for using landscape in literature for geographical study. Another note in the *Geographical Review* observed that

> not infrequently the library of the American Geographical Society receives requests for information concerning bibliographical sources for fiction with a geographical bearing. (1938:499)

The *Review* went on to list a number of sources that might partially fulfill this need for access to geographical novels. In 1947, Wright and Platt included some references to literary bibliographies in their *Aids to Geographical Research*. And in the following year, an article by the British geographer H. C. Darby detailed "The regional geography of Thomas Hardy's Wessex" (Darby, 1948). Darby's study was impressive in its scope, though he himself seemed unsure of its significance, as he labeled it an "intellectual exercise."

Throughout this period, and especially in the following decades, the discipline of geography was striving to overcome its earlier environmentalist orientation, and to confirm its place among the various scholarly disciplines. Trends were developing which eventually led to a more "scientific" geography, with the attendant respectability which that term connotes. Landscape in literature may have appeared too "unscientific," too personal or subjective, for the status geographers were seeking at this time. Though evidence of any purposeful rejection of landscape in literature during these decades is lacking, neither is there any substantial indication that geographers were willing to consider it as a serious source of geographic understanding. Even in the developing field of environmental perception (Saarinen, 1969), there was little interest in the landscape as perceived and depicted by creative writers. Some of the exceptions were penned by geographers Lowenthal and Prince (1965), who employed literary and other artistic sources of evidence along with more traditional, objective accounts in their studies on landscape. Such studies were certainly provocative, but they did not lead to any outpouring of interest or to much other substantive work employing landscape in literature.

By the 1970's there was little suggestion that interest

in landscape in literature was growing, though calls for such work were still heard on occasion, especially from geographers who found themselves increasingly dissatisfied with the coldness and insensitivity of so many highly objectified accounts of man in the landscape. Writing under the general heading of "humanistic geography," important observers such as Meinig (1971) and Tuan (1973) were praising the sensitivity that novelists brought to certain aspects of environmental perception and appreciation, and calling for professional geographers to become more sensitive to the human qualities that such artists recognized in the landscape. At this time, Salter (1971) focused some attention on the evocative power of literature, as he developed his conception of *The Cultural Landscape*.

In this context of sporadic, recurrent, low-level interest, Salter organized a special session devoted to "Landscape in Literature" for the 1974 annual meetings of the Association of American Geographers in Seattle. With a quiet evening spot on the program, the special session promised to be a pleasant two hours of interchange among a handful of interested geographers. What actually took place was a spirited exchange of interest, enthusiasm, and reservations between the panel and an actively participating audience numbering well over one hundred persons, standing along the aisles and overflowing into the corridor. The interest sparked by this session indicated clearly that many geographers were open to considering alternative approaches to geographic understanding such as that represented by landscape in literature. At the same time, this interest helped highlight the major areas of attraction and of doubt which must be faced before landscape in literature would gain respectability and currency in geographic thought. The remainder of this chapter addresses itself to both the doubts and the enticing prospects raised by that special session.

Landscape as a Humanistic Focus

Landscape is what lies between our mind's eye and our horizon as we explore the spaces of our real world and of the artificial worlds we encounter in art. It is an expansive and broadly inclusive concept, generous as to scale and content. Landscape encompasses the abstractness of spatial distributions and the concreteness of intimately known places, emphasizing in each instance the creative actions of mankind in forming and ordering the setting for its activities. We are dealing with the humanized spatial environment, composed of elements as varied as the activities of mankind itself, an environment given form and meaning through the behavior and thought of man on earth. Of necessity when dealing with landscape, much is left to the imagination of the viewer. This renders landscape an imprecise concept, yet imagination is the very quality on which authors must rely when they confront the external world through their literature. Just as we search for meaning and order in the landscapes of our real worlds, we are asked to seek similar qualities in the landscapes of creative fiction.

The search for meaning and order in the landscape—that is, the desire to see landscape more clearly and completely—is a primary concern of geography. This search leads to landscape description that looks beyond the more obvious forms and functions into the deeper human implications of the world around us. When we apply creative writing to support our geographic vision, we have gained a powerful ally toward our goal of communicating a sensitive, articulate image of the phenomenon we call landscape. Creative authors intentionally use landscape in combination with their gift of language to convey meaning within the context of a story and its characters. This rich interaction among the various parts of a creative work produces a landscape sense which excites the geographical imagination. This deeper insight can in turn lead to a more creative geographical description of landscape actuality and potential.

Because authors have created their literary landscapes for reasons which are often personal and obscure, their meaning is seldom singular and incontrovertible. Thus literature is unlike the more objective kinds of supporting evidence with which geographers are generally most familiar. Methods for objectifying literature, such as content analysis and structural analysis, have the undesired effect of diluting the very strengths of literature with which we are concerned here. The intricate and delicate language employed to construct a literary image of landscape—an essentially irreducible expression—is the attraction of literature which most impresses the geographical imagination. The strength of landscape in literature lies in its subtle human qualities, its potential for revealing the hidden dimensions of human meaning, and not in its objectivity. The geographer invokes this sense through the medium of intimate personal involvement, leading to an appreciation of the human qualities of the cultural landscape that might best be termed "humanistic."

Humanistic knowledge is unconventional by contemporary geographical standards, because the humanist geographer asks questions unlike those of the social scientist geographer. The humanist is interested in revealing the nature of human experience rather than in explaining and predicting human behavior, and is more oriented to teaching individuals rather than to solving the problems of mass society. In some respects, one might view the contribution of the humanist geographer as a form of criticism directed toward various inadequacies of scientific geography (Entrikin, 1976). Thus, the humanist studying landscape in literature may focus on an existential phenomenology surrounding the consciousness brought to literature by its author (see Lloyd, 1976; Seamon, 1976); in addition, the humanist might look at literature as the embodiment of human thought, the highest ideals of mankind. In both instances, the inability of scientific geography to deal effectively with these concerns has brought about this distinctively humanistic perspective. And in either approach, the product is a more creative description of landscape and of the qualities of human life reflected and contained in landscape than could be reached by a more objective orientation.

At present, there are few clear guidelines for linking a humanistic perspective with various topics of geograph-

ical interest. Definitions of humanism vary widely, as do the questions which interest humanists. Thus, we can point to no definitive methodological treatise to serve as our entry into the world of landscape in literature. We are obliged to find our own way, with the help of those few studies which constitute the meager experience of geographers in this field. In this light, the following discussion of methodology is best viewed as exploratory. As we present our thoughts on this subject, we wish to keep two axioms in mind: the creative freedom available to geographers who work with landscape in literature is one of the greatest assets of this new approach; but this freedom also demands that careful and detailed attention be given to the methods employed and to the kinds of conclusions which those methods permit.

Utilizing the Strengths of Landscape in Literature

Authors of creative literature, unlike geographers, are under no compelling discipline that requires them to make sense out of landscape confusion. Yet, they do have the need to distill essential detail and meaning out of the world around them. In this task, authors are free to reflect only those fragments of everyday landscape and landscape experience that they feel will contribute to the effectiveness of their story. If their tale is highly symbolic or allegorical, authors may have little or no need for landscape as geographers know it; if they are striving for extreme realism, they may surpass the descriptive capabilities of the most gifted geographers. Whatever their ultimate use of landscape, authors tend to bring an artistic sensitivity to their work which encourages them to sense and communicate the essentials of landscape and space, incorporated into a meaningful story and brought to life through the development of identifiable characters. In effect, they create simplified and clarified landscapes, replete with the richness of life, which in turn can contribute to an enhanced geographical understanding and description of landscape.

One can recognize the sensitivity of the literary artist as one of the outstanding strengths of landscape in literature. Tuan emphasizes that the artist's ability to articulate landscape and experience does not depend upon the ability to explain that experience:

> Literary art uses words to realize images of experience. Because words are also the traditional means by which we explain, there may be a tendency to confuse description with explanation, particularly since both contribute toward understanding. However, literary works, like other modalities of art, do not explain; what they do is to enable us to recognize, with the immediacy of a revelation, the multivalent character of experience. (1976:263)

Thus the sensitivity of creative authors may allow them to capture the essence of vague dimensions of landscape experience, such as the perception or absence of the ambiguity of shared perceptions, dimensions which conventional social science methodologies tend to be ill-equipped to deal with.

These elusive meanings discerned by Tuan raise up the issue of levels of meaning in fiction. Literary landscapes, like all literary creations, are suggestive of meaning and are open for interpretation at more than one level. Geographers most often bring a real world bias to their study of literary landscapes, and thus tend to emphasize the superficial or literal meaning of the text. This emphasis leads to an appreciation of objective landscape forms and subjective landscape experience, as both are reflected in the literal expressions of an author's prose. Underlying this emphasis, however, is a presupposition that the work was written under some constraints of realism, a variable and sometimes elusive quality of literature. Recent decades have witnessed a relatively strong development of realistic modes of writing. But at times in the not too distant past, alternative styles dominated literature, emphasizing modes of expression as diverse as romance or allegory. Geographers interested in landscape in literature need not ignore these less realistic modes of expression or the deeper meanings of superficially realistic works. Scholars such as Tuan (1976) and Marx (1968) have persuasively demonstrated the valuable insights into the essential nature of space and spatial relationships which may be learned from literature interpreted at a fundamental and more symbolic level. As the details of landscape fade out of view, the essence of man alive in an abstract spatial world may yet be evoked. If we believe geographers will continue to emphasize landscape in its most literal sense as it appears in works of fiction, this emphasis ought not to be entirely at the expense of deeper levels of meaning in literature.

The Literal Meaning of Landscape

The literal landscape passages found in works of fiction are themselves open to a range of interpretation. On the one hand, authors may be respected for their accurate reproduction of an objective landscape, including any objective treatment of man-land relations. This approach, emphasized in a number of landscape in literature studies, views authors as "keen observers" whose art permits them to reproduce vivid word pictures of what they have observed. From a somewhat different approach, authors receive praise for their sensitive insights into the subjective, human qualities of landscape. This latter emphasis sees as authors' strengths their ability to "articulate human experience," experience which often involves meaningful interaction with the landscape. These two approaches are not mutually exclusive. They both rely on literal, textual interpretation of the substance of landscape passages. And each approach must of necessity admit something of the other, for just as the authors as "keen observers" still retain their individual natures as subjective artists, so too the subjective meanings recognized as inherent in a landscape cannot be understood entirely without some conception of that landscape as an object. Where the difference in emphasis does appear important is in the kinds of geographic questions which each approach is best suited to answer.

Looking first at studies emphasizing the objective descriptions of landscape in literature, we find that geographers are most often trying to fill gaps in the historical

knowledge of landscapes for which other, more objective sources are either missing or inappropriate. Darby's (1948) study of Thomas Hardy's fictional Wessex is an outstanding example of this emphasis. Darby beautifully integrates brief landscape descriptions from Hardy's novels into his own smooth prose to create a clear portrait of man intimately working the land in a portion of nineteenth-century England. Darby does not altogether neglect the limitations inherent in the artistic source material. He notes that

> although this church, or that farm, or some particular architectural feature cannot be identified with certainty, the main features of the landscape, the hills and vales and downs and heaths, are faithfully reproduced. These features are interesting in themselves, but there is wider interest, which lies not so much in the direction of topographical realism as in the pictures that Hardy drew of the different economies of clayland and chalkland, and of heath and river valley. (1948:430)

Darby's work points to a number of strengths underlying the objective recreation of landscape through literature. He shows how Hardy's attention to man in the landscape allows the geographer to recognize the nature of the man-land economy of a region, an important substantive theme of geography very much emphasized at the time Darby was writing. His emphasis on the broad features of landscape, rather than on the topographical details, shows his willingness to adjust his geographer's vision to the inherent nature of his source material. Darby does not want to claim too much significance for his study, referring to it as an "intellectual exercise," but he does make an effort to establish the realistic nature of Hardy's approach to landscape. And in his concluding statement, Darby suggests that Hardy has provided landscape evidence which helps fill a gap between earlier and later objective descriptions, a gap that might have remained had geographers neglected to confront landscape in literature.

Focusing on the literal description of an objective landscape may not be the strongest method for studying landscape in literature. Geographers using this approach generally suggest that literature is a last resort when more objective sources cannot be found. They also are using only a minor fragment of the available information contained within a work of fiction, and not necessarily a particularly important component of the novel at that. Darby recognizes this weakness, observing that

> the searching out of passages that deal more particularly with man and his environment . . . . is far from being the ideal way in which to appreciate the local flavor of the novels. Passages torn rudely from their context must suffer in the process. (1948:430)

Much of the value of literary landscapes for geographic study arises from the circumstances surrounding the occurrence of landscape expression in fiction. The actual wording and timing of landscape description imparts meaning that helps convey the identity of characters and the intended nature of the author's theme. At the same time, in a sort of circular and cumulative effect, the landscapes of literature receive meaning back from the characters and the story. Thus, the actual literary expression of a landscape suggests a particular subjective view of that landscape, while the overall story provides a context and set of characters which helps to clarify that landscape view. This process results in a comprehensible literary image of landscape of substantial dimensions. The vividness of the creative author's landscape image is still there, but to it has been added the full strength of the total work of literature.

Some recent geographic studies of landscape have recognized and incorporated this expanded power of literature. Outstanding among these is the work of Lanegran (1972) interpreting the pioneers' view of the frontier based on Rolvaag's *Giants in the Earth*. As the characters' lives unfold over the course of the story, their attitudes toward the prairie landscape are forged and altered. These attitudes, indicative of the range of meanings attributable to the prairies, are seen not in abstraction but in the context of individualized characters reacting to the landscape with specifically understood intentions. These multiple views of the same prairie landscape are brought to life and clarified by the evocative language of a great author. Lanegran sums up his support for the use of fiction in geography with his observations that

> the good regional novelist provides an excellent introduction to the people in the areas of which he writes. He is writing their story. He presents their attitudes toward the place and their views of each other. In this example we have the opportunity to go back in time to the first settling of the plains. We can see the landscape as it appeared to the new arrivals, fresh, strong, and challenging. We can share their hopes and fears of the future, share their depression and despair over leaving their former homes. Once we have witnessed their midwest we can understand why they wanted it tamed. (1972:351-352)

Lanegran has provided a brief, excellent study focusing on the question of environmental attitudes, a substantive theme of geographical inquiry receiving considerable attention in contemporary work. By integrating elements of story, characters, and the vivid landscape images of a great author, he has succeeded in bringing much of the strength of fictional literature to bear on this question of landscape attitudes. He acknowledges that this one study of Rolvaag's work has not provided the last word on the meaning of the prairie landscape during the early years of settlement. But he demonstrates with considerable authority that it is a "logical first step."

Whether the emphasis is on objective landscape description or subjective landscape experience, both types of studies depend on literal interpretation of landscapes from literature, soundly based on realism. They both assume that the landscape images created by authors of fiction bear some relationship to the objective landscapes and landscape attitudes of the real world outside literature. This question of verisimilitude is crucial in evaluating the strength and scope of landscape under-

standing based on literary landscapes. Although authors are not bound to objective accuracy in their presentation of landscape, they do tend to be reasonably faithful whenever they choose to locate their stories in identifiable time-space contexts. This identity does not require a one-to-one correspondence between fiction and reality, as both Darby (1948) and Noble (1976) have demonstrated. Although place names or minor details may be entirely fictional, authors tend to maintain a general level of accuracy at higher scales wherever their landscapes are easily recognizable. To do otherwise would be to risk confusing the reader and diluting the credibility of the entire work.

If literary landscapes are to have some significance beyond the immediate experience of reading fiction, the reader must give more attention to the relationship between the authors' creativity and the landscapes of the real world they depict. A number of specific checks may be made concerning the verisimilitude of an author's work. First, emphasis can be placed on those authors who have had first-hand experience with the lives and landscapes they have sought to recreate in their literature. This does not rule out the desirability of consulting landscape accounts written at some distance removed in time or space from their subject matter, though it does suggest some caution in interpreting the significance of such accounts. This failure to consider the fuller implications of Rolvaag's and Hardy's removal in time from their subjects stands as a particular weakness in the otherwise excellent studies of Lanegran (1972) and Darby (1948). Other studies by Jay (1972) and Noble (1976) have paid closer attention to this aspect of verisimilitude.

Second, the faithfulness of authors in capturing landscape experience, when both they and their initial reading public are familiar with the nature of that scene, may be confirmed by reference to the contemporary critical response directed toward their work. Noble (1976) has respected this principle by consulting the critical literature concerning the present-day Indian novelist, R. K. Narayan, and Lloyd (1977) has made use of nineteenth- and twentieth-century literary criticism, including some critiques devoted specifically to novelists' use of landscape, in his study of late nineteenth-century Boston. Other authors may choose to avoid the problem altogether by consulting only the better known and more highly respected authors of fiction, authors whose entire work, including presumably their use of landscape, is essentially beyond criticism at the level of a geographer's concern. The work of such authors can virtually change the reality of the landscape, as the unique images they weave help create new attitudes toward place which ultimately become reflected in the landscapes of the real world. This potential notwithstanding, the geographic study of these authors' works can gain in strength and insight when it includes positive documentation regarding their approach to landscape.

A third, and particularly strong, check on the faithfulness of an author's landscape expressions involves research encompassing a number of different authors and novels, all of which deal with the same fundamental landscape during the same time period. Unfortunately, many inviting landscapes have never received sufficient attention from novelists to provide the material necessary for a study of this scope. At the same time, geographic use of landscape in literature has tended to emphasize less time-consuming studies of a single work or a single author. Lloyd's (1977) study of sixteen authors and twenty-three novels from late nineteenth-century Boston stands as one of the few comprehensive attempts to deal with the geographic implications inherent in a set of multiple literary views of a single landscape. In a study of this scope, collective images may be recognized with some degree of confidence that they are plausible reflections of an underlying reality. At the same time, this multiplicity of essentially similar views also contributes to a fuller appreciation of a particular landscape image through the variations in expression and emphasis which the different authors demonstrate. It should not be inferred that highly individualistic landscape expressions ought to be avoided by geographers, for these can be powerful, innovative views of landscape, provided the geographer seeks out the necessary intellectual and literary context which frames the creation and meaning of the literary effort. But collective images based on more than one source may be preferable for a general understanding of the literal dimension of landscape description and meaning in fiction.

Alternative Views of Landscape in Literature

An author's faithfulness in representing landscape need not always occupy so important a place in studies of landscape in literature. Even in a work of fantasy or futuristic fiction, the creative interplay among characters, story, and place may evoke in the reader a deeper sense of the human qualities that are so vital to landscape. And in all fiction, the creative power of the artist can bring about a clearer vision of the potential of landscape as a human necessity, quite independent of the specific real world correspondence of that landscape. Thus, even landscapes of authors who are removed by time or distance from their real world subjects can offer material for the geographic imagination.

On a deeper level, some literary landscapes may be profitably viewed for their metaphoric or symbolic meaning. Such views, far removed from the everyday world of concrete landscapes in which geographers are most at home, may appear more attractive to students of literature rather than of landscape, a view which Seamon (1976) and others have questioned. Tuan (1976) has shown how valuable insights into the essential natures of space and place—themes which lie at the heart of many geographers' interests—may be gotten at this level, though his work will not necessarily put geographers at ease in attempting to grapple with such elusive meanings. Uncertainty and even confusion may be unavoidable with work in this esoteric realm of symbolic landscape meaning. There is an open-endedness inherent in the process of recognizing and interpreting symbols which represents an extreme version of the difficulties surrounding all subjective inference from human data. Symbolic meanings may be more or less a last resort for geographers, though they ought not to be ignored alto-

gether. As Seamon observes, the symbolic meaning of landscape

> is still an essential part of a literary perspective on people's experiential dialogue with environment because literary symbols and images manifest aspects of this interplay that are perhaps invisible and impregnable to conventional techniques of social science. (1976:287)

Both literal and symbolic interpretations of landscape are intertwined with much broader questions on the inherent nature of literature. Literal interpretation presupposes literary realism in an author's dealings with landscape, a style of writing which is by no means universal. Other aspects of literary landscapes may be peculiar to literary conventions of a specific school of writing, or to the idiosyncracies of a given author. There is virtually no end to the study of the intrinsic qualities of literature, as serious students of literature well know. One such investigator (Weimer, 1966:2-3), working in a realm closely akin to landscape study, has argued against the naive application of literature on the part of scholars from other disciplines. Although this view has certain merits, especially if it induces caution on the part of geographers interested in literature, its extreme manifestation suggests a world where literature could only be read profitably by serious scholars of literature, a clear negation of the breadth and depth of literature as an art form. Certainly, geographers stand to benefit from a greater familiarity with the problems and approaches of literature study if they intend to work with these sources. But we should not forget that our ultimate goal is a deeper understanding of geography, not of literature, and that we ought to be especially well-versed in the pursuit of this geographic end. Our premise is simply that literature can serve as one of the instructive media in our search for landscape insight and appreciation, if only we are willing to recognize both the strengths and the limitations of the geographical messages found there. If the reading of literature assists us in seeing the landscapes of the world around us in a clearer light, then we have achieved our modest goal.

II. THE GEOGRAPHIC READING OF LANDSCAPE

> *We are the children of our landscape; it dictates behavior and even thought in the measure to which we are responsive to it. I can think of no better identification.* (Durrell, *Justine*, 1957: 41)

In this quote from the first novel in his *Alexandria Quartet*, Lawrence Durrell has his narrator call attention to the close and influential bond that exists between people and their landscapes. Durrell is not writing about the raw forces of the physical environment, but rather the influence worked on people by their institutions, taboos, design preferences, and systems of spatial order, assemblages of cultural features which comprise their cultural landscape, and which support and embrace their civilizations. One of the goals of cultural geography is learning to read these cultural landscapes, a goal which may be reached in part through reading the creative language of fiction. If we are, as Durrell suggests, "the children of our landscapes," then appreciation of landscape is one way in which we can know ourselves better.

Landscape provides a refreshing tangibility to the evidence of human purpose in the world. The buildings, the road networks, the concrete river channels, the rotted fenceposts—all of these elements are real, explorable. Theories may evolve to explain these features, though such theories are not a necessary prerequisite to stimulating exploration of the landscape. Reading the landscape does require a healthy use of speculation, with inherent opportunity for substantial intellectual growth as we enhance our powers of observation and analysis. The questions we ask, the associations we view, the relationships we ponder—these processes are all a creative boon to our education.

We may ask ourselves why the skylines of Oakland and San Francisco differ so. Why do Houston and Los Angeles strike such a common chord in the mind of the cross-country auto traveler? Why, when a church steeple is lacking from the profile of a New England town, does a stranger feel that something essential is missing? Questions like these conjure images. Answers to the questions involve more than landscape, but it is the unique or characteristic spatial and architectual design of specific scenes that prompts the process of exploration. The elements of landscape provide symbols for our past or our future hopes. The reading of landscapes can engender a healthy curiosity about the overall nature of any locale and its cultural landscape. This is an essential part of the process of learning to see.

Consider the breadth of the concept "to see." We can see with our eyes. We can see with our mind's eye. We can see, as if for the first time, landscapes which we have supposedly seen many times before. We can see vistas that are virgin to any personal experience, but that nevertheless have been conjured in our imagination. We can see landscapes in a way that we have never anticipated. Each of these experiences demands a different mental reaction, but each is founded upon the act of seeing.

Initially, the mind attempts to organize each vista as it is encountered. The criteria for such organization are

signaled by the onlooker who has a decision to make as to the function of the view. What must be made of *this* scene? Think, for example, of what demands you would make on a street if you were fleeing a rabid dog. You would search out entrances, exits, police cars, and phone booths in frightened desperation as you ran along the sidewalk. If, however, you were on the same street and it was introduced to you with the request from an instructor to comment on the personality of the neighborhood, then your reaction would be quite different. You would, in this case, comment on the architecure, building materials, names of the businesses, languages evident in the store windows, pedestrian appearance, and even the nature of the music drifting out of the half-open windows. You would be admitting subjective meaning as you made your choices, but any student of landscape must acknowledge the significance of individual interpretations of the vistas of his or her world. The basic question is not to determine what is actually present, but rather to decide what you are trying to make of the cultural landscape. What is your purpose in seeing, reading, sensing a particular scene?

If we turn again to Durrell's account of the genetic relationship between people and landscapes, then we should find ourselves seeking order in the landscape, order derived from comprehension of the cultural origins of specific features evident. Each roof line, mailbox, outdoor vegetable stand, farm crop, used car lot, hardware-store interior, is the design product of specific individual or group decisions. Preferences for texture, color, function, cost, ceremony, and countless other creative influences are manifest in landscape design. The thoughtful reader of such design develops an insight into the substance of the landscape's parent people. The reading of the cultural landscape for its substance is an essential use of sight. Then—it is to be hoped—comes insight, as the separate components are pieced together into a cultural mosaic that is as unique for a given scene as is the fingerprint of an individual.

Approaches to the Reading of Landscape

Literature is the medium with which we are concerned in this Resource Paper. Landscape—defined earlier as that human construct which lies between our senses and our horizon—is the phenomenon we are striving to understand. Our goal is to function as effective geographers first, and as students of *belles-lettres* second. To that end, we must search literature for landscape elements which would perhaps not be sought out primarily by students of literature itself. When an author strikes a mood of fear, our method is to determine what role landscape elements play in the creation of that atmosphere. When anticipation of a meeting between two people builds to a frenzy, we look to see whether the setting for this union is instrumental in creating such an emotional state. This questioning of the role of the cultural landscape in fiction leads to an increase in the overall appreciation of creative prose. Concurrently, the landscape itself comes to life as we divine its meaning within the context of literature.

In our analysis of landscape elements in literature, we have chosen to borrow the term "signature" from the language of remote sensing (Salter, 1977). In interpreting remotely sensed imagery, a certain landscape feature—such as an agricultural crop—may have a specific polychromatic intensity unlike the tones of other features such as urban areas, fresh water, or snow cover. This kind of uniqueness is called a signature. In the cultural landscape, we can also speak of signatures as representative of specific conditions. A signature is a personal, unique mark that connotes a specific pattern of human expression by its author. It is also read, in the manner in which we wish to read the cultural landscape. In essence, we use this term because cultural groups and even individuals have "signed" their own mark upon the surface of the earth and within the pages of literature. The broad green circles of wheat or maize in the Great Plains, for example, are a unique signature of irrigation farming from a central well with a revolving pipe system. The groves of the Tree of Heaven (*Ailanthus altissima*) in California's Mother Lode country are generally seen as a landscape signature of the Chinese settlers of the mid-nineteenth century. Corporations like the John Hancock Insurance Company (Boston), Sears-Roebuck (Chicago), and the Transamerica Corporation (San Francisco) have all spent enormous sums of money to create landscape signatures intended to evoke a specific relationship between landscape image and parent company. A signature is a distinctive image created by an individual or a group in the act of modifying the landscape.

The list of potential landscape signatures is virtually infinite. It can include elements as diverse and as idiosyncratic as garages, barns, trash heaps, or gas station gardens. The signatures we are going to explore in literature, however, are offered as distillates of the dominant factors which contribute to the humanization of the landscape. Although we will limit our own discussion to a specific series (noted below), we readily acknowledge the vastness of the landscape signatures which individuals and societies have written upon the surface of the earth. These signatures—these comments in space—do not lend themselves to any exhaustive categorization, but even a partial study of them gives us insights into the nature of the creators of these cultural landscape features. Each signature plays a particular role in the creation of the total image and, as such, contributes in a unique way to the analysis of a field, a neighborhood, a street, a single building, an entire city, or a region in whatever space the cultural geographer is exploring. Signatures range from predominantly visual features such as settlement patterns, house types, gardens, or clothing, to more subtle manifestations, such as types of entertainment and cuisine. All of them share a common bond: they serve as cultural or individual hallmarks. And, these hallmarks enrich life just as they enrich literature.

There are, broadly speaking, two categories of signatures with which we will be concerned here. One is characterized by a scale that typically involves decision-making at a level far removed from the individual. Such signatures we label *structural* as they involve fundamental patterns of settlement, argiculture, livelihood, sacred

space, and transportation. The second consists of cultural markers which may be shaped more easily by individuals creating and acting out needs in personal space. These signatures we call *behavioral*; they include house types, gardens, landscapes of entertainment, and other localized expressions of individuality.

There is no single system of landscape analysis that will assure access to the "truth" of human modification of the landscape. As with all interpretation of literature, there exists broad latitude in what may be inferred by the reader. Interpretation is quite obviously as much dependent upon the training, standards, idiosyncracies, and goals of the interpreter as upon the objective reality of the passage being analyzed. So it is also with landscape. Our hope is to provide a framework that will facilitate the provocative exploration of fiction in pursuit of landscape meaning. With the structural signatures, we draw attention to the traditional geographic themes of settlement, agriculture, livelihood, sacred space, and transportation. In the behavioral signatures, we illustrate human influences upon the earth's surface that are less conventional yet potentially rewarding in their own right. The combination we offer is one method for analysis of landscape in literature, certainly not the only method. If experimentation with reading these signatures leads our readers to their own, more effective approaches to landscape in literature, then our goals are still met.

Our method, then, is to illuminate the uses of landscape signatures in the development of a work of creative literature. As setting, characters, moods, conflicts, and narratives unfold, we will explore what we read for evidence of landscape. As we develop a keener eye for the interpretation of these features in fiction, we will find that we are also better able to fathom meaning within the shape of the human environment that encloses us in the real world outside of literature.

III. LANDSCAPES OF SETTLEMENT

> *One January day, thirty years ago, the little town of Hanover, anchored on a windy Nebraska tableland, was trying not to be blown away. . . . The dwelling-houses were set about haphazard on the tough prairie sod; some of them looked as if they had been moved in overnight, and others as if they were straying off by themselves, headed straight for the open plain. None of them had any appearance of permanence. . . . The main street was a deep-rutted road, now frozen hard, which ran from the squat red railway station and the grain 'elevator' at the north end of the town to the lumber yard and the horse pond at the south end. On either side of this road straggled two uneven rows of wooden buildings; the general merchandise stores, the two banks, the drugstore, the feed-store, the saloon, the post-office.* (Cather, *O Pioneers!*, 1937: 1-2)

Man writes on the land in broad strokes. Among the grandest examples of this is the great quilted expanse of America where the Township and Range survey system has left the trail of its blocked pattern across hundreds of thousands of square miles. The settlements—similar to the one that Willa Cather describes above—are characteristically dominated by the towering, free-standing grain elevators adjacent to the railroad depot. The rail lines then (much like the interstate highway systems now) constituted the lifelines to any substantial existence. Where the railroad chose to cross the harsh grasslands, the settlements followed and grew. Some flourished. As the rail systems consolidated, however, hundreds of Hanovers were left stranded without productive economic ties to anything larger than the several score families who farmed each settlement's hinterland. The passage above underscores this sense of impermanence in the description of the houses, seen by Cather as looking "as if they had been moved in overnight, and others as if they were straying off by themselves, headed straight for the open plain." This seemingly endless rectilinearity created by the conjunction of rail lines and property lines has created a very distinctive landscape signature, making a graphic checkerboard of much of the Plains states, the Middle West, and even the valleys of the West, where the clusters of more dense settlement lie surrounded by orderly agricultural fields.

Sherwood Anderson, in his famous work, *Winesburg, Ohio*, pens another view of a small community surrounded by open farmland:

> It was early evening of a day in the late fall and the Winesburg County Fair had brought crowds of country people into town. . . . On the Trunion Pike, where the road after it left town stretched away between berry fields now covered with dry brown leaves, the dust from passing wagons arose in clouds. Children, curled into little balls, slept on the straw scattered on wagon beds. Their hair was full of dust and their fingers black and sticky. The dust rolled away over the fields and the departing sun set it ablaze with colors.
>
> In the main street of Winesburg crowds filled the stores and the sidewalks. Night came on, horses whinnied, the clerks in the stores ran madly about, children became lost and cried lustily, an American town worked terribly at the task of amusing itself. (1947:285)

The fields crowd in on the town margins, and the life of the community accommodates a rural rhythm. But the adverb "terribly" hangs like a shadow over Anderson's view of this scene.

We begin with a view of the small town landscape because the origins of so much of our population were found in these settlements. Although the great majority of us now know only the city or its suburbs as a home settlement, literature can help us feel an empathy for those who have lived in places like Hanover or Winesburg. Such communities represent a signature for virtually all modern societies at some point in their cultural development.

Patterns have been embossed upon the land as people have crafted their space and all are the product of a complex decision-making process operating simultaneously at many different scales. The decisions—like the modified landscape itself—reflect people's preferences and traditional configurations. Authors who use landscape signatures deftly in elaborating their themes create works of special importance for geographers, for they broaden our capacity to assess the cultural flavor of places. Well-written description not only helps us comprehend the nature of a locale, it also motivates our desire to seek additional knowledge of place and space.

Scale is not of critical importance as we look for signatures of settlement in literature. One of the positive flexibilities of geography is that it permits us to focus our analysis on entire continents, broad-ranging countrysides, grand cities ("Well said, that Ch'angan looks like a chessboard," penned a ninth-century poet of the T'ang capital), or we may concentrate on the detail of a single farmstead or the experiences of an individual person. Geography is generous in its scale; the range of places is virtually infinite.

Looking at a single farmstead, we can see the author's skill in portraying the detail of settlement at an intimate human scale. The works of Jesse Stuart (1956), Erskine Caldwell (1935), and William Faulkner (1950), to name just a few, incorporate graphic "asides" which describe the life and landscape of farming. Consider the detail provided in Mark Twain's description of a farm:

> Phelps's was one of these little one-horse cotton plantations; and they all look alike. A rail fence round a two-acre yard; a stile, made out of logs sawed off and upended, in steps, like barrels of a different length, to climb over the fence with, and for the women to stand on when they are going to jump onto a horse; some sickly grass-patches in the big yard, but mostly it was bare and smooth, like an old hat with the nap rubbed off; big double log house for the white folks—hewed logs, with the chinks stopped up with mud or mortar, and these mudstripes been whitewashed some time or another; round-log kitchen, with a big broad, open but roofed passage joining it to the house; log nigger-cabins in a row t'other side the smokehouse; one little hut all by itself away down against the back fence, and some outbuildings down a piece the other side; ash-hopper, and big kettle to pile soap in, by the little hut; bench by the kitchen door, with bucket of water and a gourd; hound asleep there, in the sun; more hounds asleep round about; about three shade trees away off in a corner; some currant bushes and gooseberry bushes in one place by the fence; outside of the fence, a garden and a watermelon patch; then the cotton fields begins; and after the fields, the woods. (*The Adventures of Huckleberry Finn*, 1918:249-250)

As in the images of Cather and Anderson, the settlement Twain describes captures the tenuous relationship between man and nature. Phelps has pushed back the woods to the borders of his cotton fields; the huts of Hanover look as if they might be blown roof-over-wall across the windy emptiness of the plains; the children of Winesburg are softly covered by the dust of the open earth. Through the sensitive language of fiction we see how civilization has pushed aside the natural landscape just far enough to nest a settlement.

If we proceed toward an urban setting, we find this tension between settlement and raw space intensified. In Gavin Lambert's *The Slide Area*, the notion of locating a city where nothing of its sort seemed likely to exist, is an extension of the "nature-displaced" theme. Evidence of the humanized landscape of Los Angeles is tersely noted and deplored:

> It is only a few miles' drive to the ocean, but before reaching it I shall be nowhere. Hard to describe the impression of unreality, because it is intangible; almost supernatural; something in the air. (The air . . . Last night on the weather telecast the commentator, mentioning electric storms near Palm Springs and heavy smog in Los Angeles, described the behavior of the air as 'neurotic'. Of course. Like everything else the air must be imported and displaced, like the water driven along huge aqueducts from distant reservoirs, like the palm trees tilting above mortuary signs and laundromats along Sunset Boulevard.) Nothing belongs. Nothing belongs except the desert soil and the gruff eroded-looking mountains to the north. . . . [The houses] are imitation 'French Provincial' or 'new' Regency or Tudor or Spanish hacienda or Cape Cod, and except for a few crazy mansions, seem to have sprung up overnight. The first settlers will be arriving tomorrow from parts unknown. (1959:13-14)

Here we see how landscape may stimulate a speculation which transcends the physical elements of the transformed earth. Within and beyond the above passage, Lambert makes value judgments about the whole of American society, stimulated entirely by the urban scene he is driving through. In following paragraphs, he expresses alarm over the wasteful use of land, the rapidity of seemingly unfounded change, and the confusion brought about by the great distances separating places of frequent interaction. Reading Lambert's work requires also a reading of landscape, and this dual focus encourages readers to think more clearly about what they are seeing, so that their own vision of the landscape is enhanced by the corresponding meaning of the novel.

Acts of settlement encompass more than the conscious, purposeful locating of major physical works, such as railroads, streets, or homesteads. Consideration must also be given to the genesis of decisions which appear to contradict rational thought processes. People—in the act of deciding where to locate—may have a great deal of negative information about a site and still choose to settle there. Individuals who have perched their homes atop steel pillars over open space, or on exposed cliffs at the sea's edge, or deep in forest wildernesses where there are neither basic utilities nor

neighbors who could assist them should something critical happen are known to all of us in one form or another. We explain away these occurrences because of personal idiosyncracies or sheer ignorance. But what of whole cities making collective settlement decisions which seem to defy the laws of nature?

In Doris Lessing's "Report From a Threatened City," she builds a case for utter disbelief about the location of San Francisco. Her vehicle to express this amazement is a group of extraterrestrial beings who have landed in the city with the intention of saving the urban population from natural disaster by informing them that they have settled in a geologically unstable zone, a zone of certain earthquakes. Note how Lessing has her characters manifest absolute incredulity as they struggle to comprehend how an entire city could choose to remain in an area destined for shocking destruction.

> The trouble with this species is not that it is unable to forecast its immediate future; it is that it doesn't seem to care. Yet that is altogether too simple a stating of its condition. If it were so simple—that it knew that within five years its city was to be destroyed, or partly destroyed, and that it was indifferent—we should have to say: This species lacks the first quality necessary to any animal species; it lacks the will to live. . . .[We have found] a species and a condition absolutely without precedent in our experience of the inhabited planets. . . . We had decided that they had a gap, that this gap made it impossible for them to see into the immediate future. . . . We never once considered another possibility, the truth—that they had no gap, that they knew about the threatened danger and did not care. Or behaved as if they did not. (1972:81-82)

Such attitudes may not be immediately evident on the landscape, but once the viewer knows of the natural hazard, then the urban skyline and residential neighborhoods express a good deal of cultural information about their inhabitants. The message elaborated upon more fully in the remainder of Lessing's story is not only that the people of San Francisco appear unconcerned about the earthquake hazard of their settlement site, but they are openly belligerent toward any person or group who might suggest that they realize and react to this seismic hazard. This short story is a study in frustration for the author and the reader. For the geographer, it is additionally an essay on human blindness to the unsuitability of some environments for safe settlement.

Settlement signatures involve all scales of human activity. As each special geometry is considered, one realizes that distinct decisions and assumptions have been made by people and their institutions as they organize space for settlement. Fiction emphasizes the social and psychological aspects of settlement, as it weaves its stories around the settings people have created for themselves. We, as readers, see these features brought to life through the skilled pens of creative authors.

IV. LANDSCAPES OF AGRICULTURE

> *And west of Honolulu, the once barren lowlands that had formerly required twenty acres to nourish a cow, blossomed into the lushest, most profitable agricultural lands in the world. When the sugar cane stood eight feet tall, bursting with juice, for mile after mile you could not see the red volcanic soil, nor could you see the water that Wild Whip had brought to it. All you could see was money.* (Michener, *Hawaii*, 1959:652)

Students of landscape must search for a broad diversity of human activity when attempting to interpret the agricultural signature. Not only should one investigate the kinds of crops a community or an individual farmstead raises, but there is a need also to determine the nature of the transformation from raw land to farmland. This act of modification requires social organization, financial investment, agricultural technology, geographic knowledge, supportive land tenure and legal systems, the creation of adequate farm machinery, and the collection of farm labor. James Michener is masterful in weaving all of these elements into engrossing literature. As intrigued as the reader of *Hawaii* becomes in the development of the epic's characters, there persists a parallel enthusiasm for understanding the landscape's response to the novel's drama. The land and the people appear bound in a single intricate growth cycle.

Field patterns of different cultures are so distinctive that they may be employed by the most innocent observer as evocations of the essence of a society. Paul Theroux, an American author who recounts his railway odyssey through Asia in *The Great Railway Bazaar*, offers his personal view of Japanese fields:

> A glimpse of two acres of farmland made me hopeful of more fields, but it was a novelty, no more than that: the tiny plow, the narrow furrows, the winter crops sown inches apart, the hay not stacked but collected in small swatches—a farm in miniature. In the distance, the pattern was repeated on several hills, but there the furrows were filled with snow, giving the landscape the look of seersucker. That was the image that occurred to me, but by the time I thought of it we were miles away. (1975:290)

Virtually the same seersucker scene can evoke a significantly contrasting image in the eyes of one who works within those narrow furrows:

> Wang Lung was healed of his sickness of love by the good dark earth of his fields and he felt the moist soil on

his feet and he smelled the earthy fragrance rising up out of the furrows he turned for the wheat. He ordered his laborers hither and thither and they did a mighty day of labor, ploughing here and ploughing there, and Wang Lung stood first behind the oxen and cracked the whip over their backs and saw the deep curl of earth turning as the plow went into the soil, and then he called to Ching and gave him the ropes, and he himself took a hoe and broke up the soil into fine loamy stuff, soft as black sugar, and still dark with the wetness of the land upon it. (Buck, *The Good Earth*, 1944:184-185)

Recognition of the disparity between perceptions of similar landscapes, or even the opposing views of an identical scene, as in William Saroyan's "The Pomegranate Trees" or O. Henry's "The Pride of the Cities," is one of the rewarding experiences that literature yields as it helps us to move outside the limitations of our own perception and experience. Differences in the opposing perspectives may arise from varying degrees of familiarity with the locale, or from people's conflicting needs of the land as the dramas of work and landscape become one.

The struggle among settlers for finite amounts of land and water as they pushed the frontier westward across the United States had stimulated strong confrontations described in the literature of American settlement. The battle over rangeland and cropland in the Great Plains is the fundamental theme in Conrad Richter's *The Sea of Grass*. In the conversation below between a cattleman and a young district attorney, we are able to feel keenly how individuals become ruthlessly attached to a specific use of the land. The attorney has dared to ask the powerful rancher whether he would allow farming families to settle undisturbed on a small part of the vast open range he controlled but did not own. The rancher responded:

'I have sympathy for the pioneer settler who came out here and risked his life and family among the Indians. And I hope I have a little charity for the nester who waited until the country was safe and peaceable before he filed a homestead on someone else's range who fought for it. But . . . when that nester picks country like my big vega, that's more than seven thousand feet above the sea, when he wants to plow it up to support his family where there isn't enough rain for crops to grow, where he only kills the grass that will grow, where he starves for water and feeds his family by killing my beef and becomes a man without respect to himself and a miserable menace to the territory, then I have neither sympathy nor charity!' (1937:23-24)

Michener, in the epic *Centennial*, gives a similar theme axial importance where the contest is not only between cattlemen and farmers (literally, the sod-busters), but also between cattlemen and sheepherders.

The desire to author life on the earth through gardens or farms results in the pursuit of agriculture large and small in locales where rational counsel or the laws of nature would argue against it. An excellent prose expression of this creation of an agricultural landscape in defiance of the laws of moisture and soil appears in William Saroyan's "The Pomegranate Trees." Think of the irrational but dynamic attitude of Uncle Melik in these opening paragraphs of a story of spiritual growth through failure in farming:

My uncle Melik was just about the worst farmer that ever lived. He was too imaginative and poetic for his own good. What he wanted was beauty. He wanted to plant it and see it grow . . . It was all pure aesthetics, not agriculture. My uncle just liked the idea of planting trees and watching them grow.

Only they wouldn't grow. It was on account of the soil. The soil was desert soil. It was dry. My uncle waved at the six hundred and eighty acres of desert he had bought and he said in the most poetic Armenian anybody ever heard, Here in this awful desolation a garden shall flower, fountains of cold water shall bubble out of the earth, and all things of beauty shall come into being. (1942:278)

Another perspective on this philosophy of farming may be drawn from Henry David Thoreau's *Walden*, a personal narrative every bit as evocative as the finest fiction:

We are wont to forget that the sun looks on our cultivated fields and on the prairies and forests without distinction. They all reflect and absorb his rays alike, and the former make but a small part of the glorious picture which he beholds in his daily course. In his view the earth is all equally cultivated like a garden. Therefore we should receive the benefit of his light and heat with a corresponding trust and magnanimity. What though I value the seed of these beans, and harvest that in the fall of the year? This broad field which I have looked at so long looks not to me as the principal cultivator, but away from me to influences more genial to it, which water it and make it green. These beans have results which are not harvested by me. Do they not grow for woodchucks partly? The ear of wheat (in Latin *spica*, obsoletely *speca*, from *spe*, hope) should not be the only hope of the husbandman; its kernel or grain (*granum*, from *gerendo*, bearing) is not all that it bears. How, then, can our harvest fail? Shall I not rejoice also at the abundance of the weeds whose seeds are the granary of the birds? It matters little comparatively whether the fields fill the farmer's barns. The true husbandman will cease from anxiety, as the squirrels manifest no concern whether the woods will bear chestnuts this year or not, and finish his labor with every day, relinquishing all claim to the produce of his fields, and sacrificing in his mind not only his first but his last fruits also. (1971:166)

Or, look past the hyperbole of this observation from Edward Abbey's *The Monkey Wrench Gang* and speculate about the truth of the fall from hunting being tantamount to a fall from grace with nature. As we accompany the four major characters—self-proclaimed protectors of the environment from the ravishes of man—on their flight from civilization, they pass below the remains of an Anasazi cliff dwelling:

The four tramp on over the sloping beds of sandstone, over the rocks and gravel of the waterless stream bed, through the endless sand, through the heat.

"Maybe back there's where I should live," muses Hayduke aloud. "Up in that cave with the ghosts."

"Not my kinda life," Smith says.

Nobody responds. All trudge wearily ahead.

"Never did have much use for farmers," Smith goes on. (Trudge trudge.) "And that includes melon growers. Before farming was invented we was all hunters or stockmen. We lived in the open, and every man had at least ten square miles all his own. Then they went and invented agriculture and the human race took a big step backwards. From hunters and ranchers down to farmers, that was one hell of a fall. And even worse to come. (1975:304)

Does a rejection of man's purposeful alteration of the earth necessarily lead to a rejection of agriculture? To the extent that author Abbey encourages us to sympathize with the feelings of his characters, he also leads us toward a confrontation with this fuller implication of the humanized landscape.

If farming is vulnerable to attack as an interference with nature, an empathetic novelist can also recognize farming as an act essential to the souls of men. Frank Norris' novel *The Octopus* receives much of its power from the interpersonal tension created by the differing degrees of control that leading characters had over the growing and shipping of wheat. In this passage below, not only has wheat taken over the full breadth of the vista open to the eyes of Presley, but the power of mankind is measured by success or failure with the crop:

As he had planned, Presley reached the hills by the head waters of Broderson's Creek late in the afternoon. Toilfully he climbed them, reached the highest crest, and turning about, looked long and for the last time at all the reach of the valley unrolled beneath him. The land of the ranches opened out forever and forever under the stimulus of that measureless range of vision. The whole gigantic sweep of the San Joaquin expanded Titanic before the eye of the mind, flagellated with heat, quivering and shimmering under the sun's red eye. It was the season after the harvest, and the great earth, the mother, after its period of reproduction, its pains of labor, delivered of the fruit of its loins, slept the sleep of exhaustion in the infinite repose of the colossus, benignant, eternal, strong, the nourisher of nations, the feeder of an entire world.

And as Presley looked there came to him strong and true the sense and the significance of all the enigma of growth. He seemed for one instant to touch the explanation of existence. Men were nothings, mere animalculae, mere ephemerides that fluttered and fell and were forgotten between dawn and dusk. Vanamee had said there was no death. But for one second Presley could go one step further. Men were naught, death was naught, life was naught; FORCE only existed—FORCE that brought men into the world, FORCE that crowded them out of it to make way for the succeeding generation, FORCE that made the wheat grow, FORCE that garnered it from the soil to give place to the succeeding crop.

It was the mystery of creation, the stupendous miracle of re-creation; the vast rhythm of the seasons, measured, alternative, the sun and the stars keeping time as the eternal symphony of reproduction swung in its tremendous cadences like the colossal pendulum of an almighty machine—primordial, energy flung out from the hand of the Lord God himself, immortal, calm, infinitely strong. (1922:633-634)

Norris concludes this emotional novel—the first of an intended trilogy on wheat—with a description of the death by "drowning" of the antagonist in the hold of a wheat cargo ship, as he suffocates in the tons of grain filling the ship's hold. In a symbolic sense, the values of the small family farm have been overwhelmed by the forces of corporate agri-business, as again the landscape is used to communicate a social value.

Finally, we consider the reclaiming of cleared land by a restless nature. When one stumbles over a stone fence in the thick of a New England woods, the shadow outlines of earlier farms are recalled. The encroachment of forests on slopes which have now become sage because of the cessation of burning and the discontinuation of grazing are other examples of nature's success in reclaiming land once farmed by man. The following short paragraph from Louis Bromfield's *The Farm* describes a thicket which once was farmed. Think of how obscure that signature is now in the rich farmlands of central Ohio:

Beyond the woods lay Finney's thicket, a big abandoned jungle of a place which did not belong to Johnny's grandfather, but to a neighbor who long ago had cut down the forest and allowed the saplings and underbrush to take possession. In parts it was a tangled jungle of willows and wild grape vines and birch trees, and in it, two miles or more from any highroad, the shrubs and wild flowers, the wild birds and animals, lived unmolested. . . . In the thickest part the grandchildren built cabins and played at Indians, dividing into two parties in a game the goal of which was for one side to discover, surround, and capture the camp of the other; but so thick was the underbrush and so vast the thicket that more than once the game ended at evening without discovery of the camp. (1955:78)

Literature affords perhaps a better entry into farmers' landscape thoughts than does nonfiction writing. Precious few have been the farmers who made the time to pen their feelings about this most essential of all landscape modification acts. Thus it is left to the creative author, familiar with the demands of empathy, to give us an effective approximation of farmers' sentiments. Works of fiction and similar writings have perhaps been guilty of investing the life of the plant tenders with more romance, drama, and excitement than truly exists. But if we can assist learning by images and themes stimulated by effective literature to see the imprint of the farmer's tending of plants and the myriad associated tasks and culture markers of agriculture, then literature has served farmers and their landscape well.

V. LANDSCAPES OF LIVELIHOOD

The Fairy palaces burst into illumination, before pale morning showed the monstrous serpents of smoke trailing themselves over Coketown. A clattering of clogs upon the pavement, a rapid ringing of bells; and all the melancholy mad elephants, polished and oiled up for the day's monotony, were at their heavy exercise again.

Stephen bent over his loom, quiet, watchful, and steady. A special contrast, as every man was in the forest of looms where Stephen worked, to the crashing, smashing, tearing piece of mechanism at which he labored. Never fear, good people of an anxious turn of mind, that Art will consign Nature to oblivion. Set anywhere, side by side, the work of God and the work of man and the former, even though it be a troop of Hands of very small account, will gain in dignity from the comparison. . . .

The day grew strong, and showed itself outside, even against the flaming lights within. The lights were turned out, and the work went on. The rain fell, and the Smoke-serpents, submissive to the curse of all that tribe, trailed themselves upon the earth. In the wasteyard outside, the steam from the escape pipe, the litter of barrels and old iron, the shining heaps of coals, the ashes everywhere, were shrouded in a veil of mist and rain. . . .(Dickens, *Hard Times*, 1966:53)

Image-makers in documentary and travel films have a lopsided affection for the steel mill and the textile mill as symbols of economic activity. Whether it is the flame, steam, machinery, or smoke, or the essential nature of the goods produced, these factory scenes are constant landscape signatures of the pattern of human livelihood. The various media—films, literature, and even songs—find the process of compressing people into compact, machine-dominated space an effective symbol of the industrialization of humankind during that past century and a half. One of the reasons that this scene is so common is that all senses may be touched by the features of this landscape. The smells of the fuel and raw material; the whine of the machine; the texture of the airborne grit; even the dusty taste of vegetables grown in the shadow of these massive factories, blend together to create a pattern of livelihood that our senses cannot deny.

The opening selection from Charles Dickens' *Hard Times* illustrates his effective use of a fictional landscape to communicate the horrors of the factory landscape and particularly child labor conditions in mid-nineteenth century industrial England. As labor laws changed under the pressure of onslaughts such as this, the need for labor-saving machinery increased accordingly. The subsequent transformation in manufacturing technology has been responsible for progressive change in this realm of the landscapes of livelihood.

In the United States, we have our own authors who took offense at the social and aesthetic symbols of the world of heavy industry. One of the most important examples of this kind of literature is *The Jungle* by Upton Sinclair. What Dickens effected for the textile industrial scene in England, Sinclair initiated for the meat-packing industry in our country. In the following passages we can see the interplay of landscape and social forces as the novel weaves its own special sense of the transformation of landscape. Sinclair's use of hogs in this section (not unlike George Orwell's *Animal Farm*) ultimately serves as metaphor for the workers whose lives are dominated by the packing plant. In line with that symbolism, we are confronted with unmistakable evidence of the power of industrial and commercial concentration in the jungle of the Chicago slaughter houses.

Meantime, heedless of all these things, the men upon the floor were going about their work. Neither squeals of hogs nor tears of visitors made any difference to them; one by one they hooked up the hogs, and one by one with a swift stroke they slit their throats. There was a long line of hogs, with squeals and life-blood ebbing away together; until at last each started again, and vanished with a splash into a huge vat of boiling water.

It was all so very businesslike that one watched it fascinated. It was pork-making by machinery, pork-making by applied mathematics. And yet somehow the most matter-of-fact person could not help thinking of the hogs; they were so innocent, they came in so very trustingly; and they were so very human in their protests—and so perfectly within their rights! They had done nothing to deserve it; and it was adding insult to injury, as the thing was done here, swinging them up in this cold-blooded, impersonal way, without a pretence at apology, without the homage of a tear. Now and then a visitor wept, to be sure; but this slaughtering-machine ran on, visitors or no visitors. It was like some horrible crime committed in a dungeon, all unseen and unheeded, buried out of sight and of memory.

One could not stand and watch very long without becoming philosophical, without beginning to deal in symbols and similes, and to hear the hog-squeal of the universe. Was it permitted to believe that there was nowhere upon the earth, or above the earth, a heaven for hogs, where they were requited for all this suffering? Each one of these hogs was a separate creature. Some were white hogs, some were black; some were brown, some were spotted; some were old, some were young; some were long and lean, some were monstrous. And each of them had an individuality of his own, a will of his own, a hope and a heart's desire; each was full of self-confidence, of self-importance, and a sense of dignity. And trusting and strong in faith he had gone about his business, the while a black shadow hung over him and a horrid Fate waited in his pathway. Now suddenly

it had swooped upon him, and had seized him by the leg. Relentless, remorseless it was; all his protests, his screams, were nothing to it—it did its cruel will with him, as if his wishes, his feelings, had simply no existence at all; it cut his throat and watched him gasp out his life. And now was one to believe that there was nowhere a god of hogs, to whom this hog-personality was precious, to whom these hog-squeals and agonies had a meaning: Who would take this hog into his arms and comfort him, reward him for his work well done, and show him the meaning of his sacrifice? (1906: 39-40)

Through Dickens' view, we saw the entire skyline of manufacturing and early industrial concentration. In *The Jungle* we look beneath the facade of the landscape to the intimate workings of a particular industry. If we continue to change scale, we can find ourselves looking for the visual elements of the factory as seen by a single individual. In such a selection, we can begin to sense the awesome power the factory wields over the individual worker.

Jack London, like Upton Sinclair, tried to educate his readers about the evils of factory conditions. In his semi-autobiographical novel *Martin Eden* (which foreshadowed London's own suicide), he created a character who became a social reformer as well as the darling of San Francisco's turn-of-the-century high society. Similar reformist postures are assumed by characters or narrators in his short stories, one of which is "The Apostate." This story recalls Dickens' alarm over child labor some fifty years earlier. The focus is tightened so that we become engrossed in the fate of a particular individual and his personal landscape. As we react to the experiences of London's character, we may also recall the feelings of the laboring farmer in the earlier excerpts from Thoreau and Saroyan.

In the factory quarter, doors were opening everywhere and he was soon one of a multitude that pressed onward through the dark. As he entered the factory gate the whistle blew again. He glanced at the east. Across a ragged sky-line of housetops a pale light was beginning to creep. This much he saw of the day as he turned his back upon it and joined his work gang.

He took his place in one of many long rows of machines. Before him, above a bin filled with small bobbins, were large bobbins revolving rapidly. Upon these he wound the jute twine of the small bobbins. The work was simple. All that was required was celerity. The small bobbins were emptied so rapidly, and there were so many large bobbins that did the emptying, that there were no idle moments.

He worked mechanically. When a small bobbin ran out, he used his left hand for a brake, stopping the large bobbin and at the same time, with thumb and forefinger, catching a flying end of twine. Also, at the same time, with his right hand, he caught up the lose twine-end of a small bobbin. These various acts with both hands were performed simultaneously and swiftly. Then there would come a flash of his hands as he looped the weaver's knot and released the bobbin. There was nothing difficult about weaver's knots. He once boasted he could tie them in his sleep. And for that matter, he sometimes did, toiling centuries long in a single night at tying an endless succession of weaver's knots.

Some of the boys shirked, wasting time and machinery by not replacing the small bobbins when they ran out. And there was an overseer to prevent this. He caught Johnny's neighbor at the trick, and boxed his ears.

"Look at Johnny there—why ain't you like him?" the overseer wrathfully demanded.

Johnny's bobbins were running full blast, but he did not thrill at the indirect praise. There had been a time. . . . but that was long ago, very long ago. His apathetic face was expressionless as he listened to himself being held up as a shining example. He was the perfect worker. He knew that. He had been told so often. It was a commonplace, and besides it didn't seem to mean anything to him anymore. From the perfect worker he had evolved into the perfect machine. When his work went wrong, it was with him as with the machine, due to faulty material. It would have been as possible for a perfect nail-die to cut imperfect nails as for him to make a mistake.

And small wonder. There had never been a time when he had not been in intimate relationship with machines. Machinery had almost been bred into him, and at any rate he had been brought up on it. (1958: 237-238)

Observe the narrow range of skills that the machine operator must master, particularly in contrast with the farmers seen earlier. Both occupations begin their labors at dawn, but the factory worker has to turn away from the day and surround himself with the machines and clangor of the factory. London's youthful man has no need to think; manual dexterity suffices. The man and the machine blend with one another, submerging all vestiges of human individuality.

In Kurt Vonnegut, Jr.'s *Player Piano,* the factory landscape is employed to highlight various dimensions of human labor, class differentiation, and machine-dependency, as part of a work created around the theme of an American vocational revolt. After recalling an early photograph of a machine-shop's first workers, who had posed "almost fierce with dignity and pride," Vonnegut introduces the reader to the present scene of a fully-mechanized, remote-controlled shop:

He paused for a moment by the last welding-machine group. . . . Two steel plates were stripped from a pile, sent rattling down a chute; were seized by mechanical hands and thrust under the welding-machine. The welding heads dropped, sputtered, and rose. A battery of electric eyes balefully studied the union of the two plates, signaled a meter in Katharine's office that all was well with welding-machine group five in Building 58, and the welded plates skittered down another chute into the jaws of the punch-press group in the basement. Every seventeen seconds, each of the twelve machines in the group completed the cycle.

Looking the length of Building 58, Paul had the impression of a great gymnasium, where countless squads practiced precision calisthenics—bobbing, spinning, leaping, thrusting, waving. . . .(1952: 7-8)

This passage lays the groundwork for an uneasiness about the elimination of humanity from the industrial landscape, as we ponder the completeness with which we have been superseded by machine in this industrial scene.

Think for a minute about the variety of attitudes expressed in these four factory profiles. Little more than a century separates Dickens and Vonnegut, yet from the fairy palaces of Coketown to the fully automated Ilium works of upstate New York we witness the dramatic change from a situation where children were trapped in a machine space to that of a throbbing machine room from which people were excluded. Similar feelings of modern man as an eventual outcast among the machines are evoked at a different scale in a brief description of a small rural machine shop from James Dickey's *Deliverance*, a novel known principally for its encounter between urban man and the primitive landscape.

> It was dark and iron-smelling, hot with the closed-in heat that brings the sweat out as though it had been waiting all over your body for the right signal. Anvils stood around or lay on their sides, and chains hung down, covered with coarse, deep grease. The air was full of hooks; there were sharp points everywhere—tools and nails and ripped-open rusty tin cans. Batteries stood on benches and on the floor, luminous and green, and through everything, out of the high roof, mostly, came this clanging hammering, meant to deafen and even blind. It was odd to be there, not yet seen, paining with the metal harshness in the half-dark. (1970: 57)

We see not only the physical features of the shop, so foreign to the urban men who are confronted by them, but we are also led to ponder the imagery evoked by the jumble of tools and chains, by the darkness and the feel of the shop. This completely manmade environment later conjures a fear nearly equal to the terror produced by the rapids in the river that shapes so much of the novel. How can these two fears be nearly equal?

These observations are not unique to literature, but their impact is heightened by the willingness to be involved which a reader brings to fiction. The characters become greater than lifesize. The situations unfold into numerous struggles between man and machine. Readers sense quickly where their own sentiments lie and become entangled with the whole landscape of livelihood in a more provocative way than if they were exposed merely to some technical reports detailing industrial conditions. This ability to intensify reaction makes literature an especially effective teaching medium and learning experience.

Looking beyond the factory, the landscape signature of commercial activity also has a strong capacity for dominating a vista. Look, for example, at this excerpt from Edward Bellamy's *Looking Backward*, where his character, Julian West, has recently returned from a late twentieth-century utopia to the harsh realities of late nineteenth-century Boston. He is aghast at the landscape of retailing that unfolds before him:

> I reached Washington Street at the busiest point, and there I stood and laughed aloud, to the scandal of the passers-by. For my life I could not have helped it, with such a mad humor was I moved at sight of the interminable rows of stores on either side, up and down the street so far as I could see,—scores of them, to make the spectacle more utterly preposterous, within a stone's throw devoted to selling the same sort of goods. Stores! stores! stores! miles of stores! ten thousand stores to distribute the goods needed by this one city, which in my dream had been supplied with all things from a single warehouse, as they were ordered through one great store in every quarter. . . .
>
> I had passed through Washington Street thousands of times before and viewed the ways of those who sold merchandise, but my curiosity concerning them was as if I had never gone by their way before. I took wondering note of the show windows of the stores, filled with goods arranged with a wealth of pains and artistic device to attract the eye. I saw the throngs of ladies looking in, and the proprietors eagerly watching the effect of the bait. I went within and noted the hawk-eyed floorwalker watching for business, overlooking the clerks, keeping them to their task of inducing the customers to buy, buy, buy, for money if they had it, for credit if they had it not, to buy what they wanted, what they could not afford. (1888: 313-315)

Bellamy's rejection of the prevailing values of free enterprise and competition enables him to view this commonplace landscape as strangely absurd. This capacity for stimulating a new and different perspective on mundane scenes is one of the provocative ways in which landscape appreciation may be enhanced through reading fiction.

We frequently encounter street scenes as part of the landscape of livelihood. We saw images of such settings in *O Pioneers!*, *Looking Backward*, and *Winesburg, Ohio* above, and another appears in Edna Ferber's *Giant* (see Chapter Six). Consider the use of a commercial street scene in the following passage from *The Good Earth* by Pearl Buck, as she creates a sense of security and hope for the starving Wang Lung and his family, rural folk newly arrived in the city of Nanking.

> Here in the city there was food everywhere. The cobbled streets of the fish market were lined with great baskets of big silver fish, caught in the night out of the teeming river; with tubs of small shining fish, dipped out of a net cast over a pool; with heaps of yellow crabs, squirming and nipping in peevish astonishment; with writhing eels for gourmands at the feasts. At the grain markets there were such baskets of grain that a man might step into them and sink and smother and none know it who did not see it; white rice and brown and dark yellow wheat and pale gold wheat, and yellow soybeans and red beans and green broad beans and canary-colored millet and grey sesame. (1944: 94)

Nor must we journey to exotic places in order to become involved in the human qualities of the commercial landscape. In "Year of Wonders," for example, Joyce Carol Oates creates a definite sense of personal identity within the apparently uniform and commonplace structure of a suburban shopping mall.

> Twenty-eight entrances all equal in size. The "Main Entrance" is no different from the others—a double Thermopane door that opens automatically when you approach it. It faces Seaway Avenue and the "A" parking lot. But it is no larger than the twenty-seven other entrances. So the way you choose to enter is just an accident; but it can decide your life. (1974: 337)

Oates proceeds to chronicle the diverse and highly personal experiences of a young teenage girl, which result from her relatively unimportant and almost random choice of which entrance to take into the mall. Through the sensitive language of fiction, we can appreciate the significance of space in the life of such an individual, and thereby gain some insights into the human potential inherent in all landscapes of livelihood.

In closing, let us consider a landscape signature that suggests a link between livelihood, the main theme of this chapter, and sacred space, our primary concern in the following chapter. The metaphor in the following passage from *The Tower* by Richard Stern suggests how the landscape presence of modern vocational pursuits has taken on human-like attributes. At the same time, this modern space takes on a quasi-sacred quality as a monument to man's design and engineering greatness.

> For one hundred and twenty-five floors, from street level to Tower Room, the building rose tall and clean and shining. Above the Tower Room the radio and television spire thrust sharply against the sky. . . .
>
> As the structure grew, its arteries, veins, nerves, and muscles were woven into the whole: miles of wiring, piping, utility ducting; cables and conduits; heating, ventilating, and air-conditioning ducts, intakes, and outlets—and always, always the monitoring systems and devices to oversee and control the building's internal environment, its health, its life. . . .
>
> The building breathed, manipulated its internal systems, slept only as the human body sleeps: heart, lungs, cleansing organs functioning on automatic control, encephalic waves pulsing ceaselessly. (1973: 1-2)

The devotion to detail, to show, to elegance, and to quiet massiveness in the buildings of corporate commerce; the excessive concern for foyer ceremonial ware (tapestries, sculpture, paintings) have all combined to make this new commercial space fill the role of the traditional religious spires at the center of the city. Comparison of the landscape signatures of sacred space in the section that follows will illustrate the similarities one can feel in the presence of the cathedrals of commerce. In the secular city of today, it is commerce—in the landscape of its own livelihood—that is creating a major segment of modern man's sacred space.

VI. SIGNATURES OF SACRED SPACE

> *In those centuries . . . each clan maintained a sacred tent constructed of three layers of skin: upon a wooden frame so small that two men could not have crawled inside, goatskins were stretched and upon them were laid skins of rams dyed red with expensive colors brought from Damascus, and over the two were thrown strips of soft badger fur, so that the tent was clearly a thing apart. Whenever Zadok indicated that his clan was to halt in a given place, the small red tent was erected first, signifying that this was their home, and on days like this, when the Hebrews were permanently abandoning an area, the last tent to be struck was always the red one, and it came down as the elders stood in prayer.* (Michener, *The Source*, 1965:188)

The architectural signatures that denote sacred space offer a tangible expression of underlying religious systems. When one conjures a mental map of the New England landscape or of a midwestern townscape, church images are among the first to present themselves. If a person is seeking the generalized skyline of a European city, a cathedral above all comes immediately to mind. In Latin America, an accurate mental map of a small town would present the Catholic church standing out as the dominant structure facing the plaza. In the Orient, the presence of small shrines in both rural and urban areas is typical of the expression of the signature of sacred space. These landscape features are relatively straightforward and easily read.

Beyond architecture, however, space itself can become sacred through the activities and beliefs of man. This quality may even transcend the narrow confines of a particular religion at a specific point in time, as Mark Twain suggests in this passage from *The Innocents Abroad*, a highly personalized and creative piece of travel literature:

> They say that a pagan temple stood where Notre Dame now stands, in the old Roman days, eighteen or twenty centuries ago—remains of it are still preserved in Paris; and that a Christian church took its place about A.D. 300; another took the place of that in A.D. 500; and that the foundations of the present cathedral were laid about A.D. 1100. The ground ought to be measurably sacred by this time one would think. (1966:96)

The ability to transform dramatically the meaning of a place is one of the distinguishing characteristics of a system of religious beliefs. James Michener provided a description of this process in the opening selection above from *The Source*. Sinclair Lewis captures a more gaudy and perhaps less conventional example in all its vivid detail as he describes "The Waters of Jordan Tabernacle" in *Elmer Gantry*, a satirical novel of fundamentalist religion. His extraordinarily successful evangelist, Sharon, has bought an old pier on the New Jersey coast and is remodeling it into a permanent tabernacle for her ongoing fundamentalist crusade. In the process, she brings some sense of sacredness to the place, with help from the local chamber of commerce:

> The pier was an immense structure, built of cheap knotty pine, painted a hectic red with gold stripes. . . .

Sharon christened it "The Waters of Jordan Taber-
le," added more and redder paint, more golden gold
erected an enormous revolving cross, lighted at
ht with yellow and ruby electric bulbs. . . .
All of Clontar, with its mile of comfortable summer
s, and gingerbread hotels, was excited over the ta-
nacle, and the Chamber of Commerce had an-
nced, 'We commend to the whole Jersey coast this
-class spiritual feature, the latest addition to the
nifold attractions and points of interest at the
ppiest of all summer colonies.' (1927:210-211)

ability of a permanent home was a highly signifi-
mprovement in the religious life of this evangelist.
nundane way, it meant that she would no longer
o advertise anew her holiness in each place she
, and it meant that she would no longer have to
her collections with the building owner. But more
antly, she was able to remake the building in her
mage of sacred space. More intensity in the reds
olds, a bolder announcement through the lights,
e crowning achievement of a lighted, revolving
-these were her signatures. These flashy additions
d ridicule on the fundamentalist preacher and her
nent, but these identical designs served the church
ce well. Differing perceptions may cause the same
ls to serve boldly differing functions, as literature
ndscape combine to stimulate thought in the

ciated with the more orthodox elements of the
res of sacred space is the land given over to
ards. We have made such places special as well as
in the lore of our youth because of their associa-
ith supernatural happenings. In a more sub-
way, however, we have also created very specific
s for the landscapes of the dead. Evelyn Waugh
ttention to the substance of such landscapes in
ved One, as Dennis Barlow, a young Englishman
working as a mortician in a pet cemetery, makes
tour of Whispering Glades—an ornate human
y located in southern California. As he drives
the Golden Gates—the entrance to a cemetery
filled with replicas of some of Europe's finest
—he is nearly overwhelmed by the vistas that
t him:

statues] were vast, the largest in the world, and
y regilt. A notice proclaimed the inferior dimen-
of their Old World rivals. Beyond them lay a
ircle of golden yew, a wide gravel roadway and an
of mown turf on which stood a singular and
ve wall of marble sculptured in the form of an
book. Here, in letters a foot high, was incised:

THE DREAM

d I dreamed a dream and I saw a New Earth
to HAPPINESS. There amid all that Nature and
ould offer to elevate the Soul of Man I saw the
y Resting Place of Countless Loved Ones. And I
he Waiting Ones who still stood on the brink of
arrow stream that now separated them from those
ad gone before. . . . And behold I awoke and in
ght and Promise of my DREAM I made WHIS-
NG GLADES. (1951:34)

tranger sacred places have been created in liter-
ature. An American embassy functionary in Michener's *Caravans*, spending the night at the base of a tall shrine in the open desert, receives an unexpected accounting of the origin of the place, associated with the horrors of Genghis Khan:

> 'First Genghis erected a pole right through the roof. Then the Mongols took their prisoners and tied their hands. Laid the first batch on the floor over there and lashed their feet to the pole. All around. That's why the pillar is twelve feet across. . . .
>
> 'They just kept on laying the prisoners down, one layer on top of the other until they reached the roof. They didn't kill a single person that day, the Mongols, but they kept soldiers stationed with sticks to push back the tongues when they protruded. And while the pillar of people was still living—those that hadn't been pressed to death—they called in masons to plaster over the whole affair. If you'd scrape away the plaster you'd find skulls. But the government takes a dim view of scraping. It's a kind of national monument. The Caravanserai of the Tongues.'(1963:170-171)

As with earlier signatures, sacred space involves more than a simple, straightforward expression of a cultural system. It is not only the architecture of the shrines that one must understand in the analysis of the cultural landscape, but also the thought systems that invest space with its sacred quality. What is motivating the culture group to assign a religious aura to this piece of land or this object? How does this assignment affect subsequent behavior, or use of this space? Michener derives part of his excellence from his ability to illustrate these cultural peculiarities. Could we have come to know this bizarre place so intimately without the help of this creative author?

Another example of the sacred concerns of society manifest in culture hallmarks that seem unusual to an outsider is the "stuffed cow" depicted in the following passage from Edna Ferber's *Giant*. The role the Longhorn played in the economic and cultural growth of southwest Texas was so great that there developed a cult-like quality surrounding the animal. In one scene, two of Ferber's characters stand in a courthouse square, transformed into a kind of shrine by the presence of a Longhorn steer encased in glass.

> 'I can't believe it. A—a cow stuffed and put into a glass case on the street.'
>
> He touched her flushed cheek tenderly and laughed a little.
>
> 'You're in Texas, honey. Anyway, they have lions outside the New York Public Library, don't they?'
>
> 'But this is real.'
>
> 'Everything's real in Texas.'
>
> 'What's it for? Do they worship it, or something?' (1952:115)

At a more personal level, the concept of sacred space may be reduced to the perception of a single individual. Space becomes sacred to all of us as we recall singular events in our lives such as birth, a particular trauma, love-making, or marriage. Kurt Vonnegut's sacred tree in *Player Piano* (1952), Nathaniel Hawthorne's woods in "Young Goodman Brown" (1970), and John Stein-

beck's sea in *The Winter of Our Discontent* (1961), all create moods through group or personal identification of landscape symbols as signatures of sacred space. In the following excerpt from Louis Bromfield's *The Farm*, the overlap between the sacred and the secular is well shown as the character, Johnny, searches for some ultimate understanding of his kinfolk:

> Old Jamie was in his grave in the Town cemetery, yet he was there on the Farm, inexplicably, in every fence and hedgerow, in the apple trees and the stables, in the decaying fruit-house which once had been the wonder of the County. Uncles and aunts were there, too, and Maria, Johnny's grandmother. She existed in the thyme and the daffodils and grape hyacinths and the strange rich smell which had never left the kitchen and the dark buttery. (1955:315)

The people from Johnny's youth were not hollow invisible spirits, rather they were present in the tangible features of his personal landscape. In this way, the everyday scene took on a sacred quality as it turned his thoughts toward his ancestors.

An otherwise ordinary and commonplace locale may take on sacred qualities when viewed through the eyes of an imaginative writer. Erskine Caldwell creates such a sense in *God's Little Acre*, as one of his characters, TyTy, explains to another, Pluto, his own unique concept of sacred space:

> 'You see that piece of ground over yonder, Pluto? Well, that's God's little acre. I set aside an acre of my farm for God twenty-seven years ago, when I bought this place, and every year I give the church all that comes off that acre of ground. If it's cotton, I give the church all the money cotton brings at market. The same with hogs, when I raised them, and about corn, too, when I plant it. That's God's little acre, Pluto. I'm proud to divide what little I have with God.'
>
> 'What's growing on it this year?'
>
> 'Growing on it? Nothing, Pluto. Nothing but maybe beggar-lice and cockleburs now. I just couldn't find the time to plant cotton on it this year. Me and the boys and the darkies have been so busy with other things I just had to let God's little acre lie fallow for the time being.' (1933:18-19)

Eventually, TyTy admits that God's little acre is assigned a different location from year to year, with the result that nothing has ever been produced on that piece of sacred ground. The religious quality of the land is its potential—and TyTy effectively guards against any positive return on that potential by keeping his sacred space mobile. This peculiar recognition of sacredness in his farmland identifies him as an exceptional individual, just as it makes this novel especially interesting to geographers who seek to recognize the hidden potentials of meaning in the landscapes they encounter.

Attitudes and beliefs, then, are what give the sacred quality to spatial features. Culture groups and individuals have created complex systems of architecture and other meaningful spatial symbols to express their religious needs. These features may be read as primary data for the exploration of place through literature, where their rich usage may tap a special fount of interest within the reader. These sacred landscapes are so full and varied that some feature is bound to speak to each one of us about individual needs, personality, faults, or ambitions. We learned something about Leslie in *Giant* through her reaction to the Longhorn in the glass case. We also received information about the region. We gained knowledge of TyTy and even of Pluto through their discussion of sacred space. We also, again, developed a greater feeling for the farmers of Erskine Caldwell's South as a result of that discussion of landscape. Recollection of virtually all of our examples will serve to assure us that landscape does not play simply a passive role in the development of fiction, any more than it does in the unfolding of life itself. This human need for the establishment of special ground, invested with its own spiritual power, is a creative dynamic in the human transformation of space.

VII. TRANSPORTATION SIGNATURES

The motor hummed quietly as the powerful convertible hurtled on into an endless maze of traffic and flashing, darting lights. They were nearing the outskirts of the city. The streets were crowded. The road stretched before them, opening up for the onrushing car. It seemed as though they had plunged into a tight channel which, from a distance, always appeared too narrow to admit them but continuously widened before their headlights. . . . In the silence of the car, they could hear and feel the rhythm outside, other people, other life, cars, trucks, horns honking, lights, the rush of the night air. It all seemed to hang together in a regular pattern. There was constant beat, a sure, steady pulse that carried them forward. Their thoughts settled on their work now. They began to feel steadier. They were anxious, as usual, but confident. (Smith, *A Walk in the City*, 1971: 82-83)

The paths which lead people from activity to activity constitute the outlines of their transportation system. The student of the cultural landscape is interested not only in the patterns created by these linkages but also in the kind of movement encompassed by them. Is there animal-drawn transport? Is there use of human power without benefit of machine? Trucks, trains, automobiles, caravans, mule trains, and endless other modes of drayage all initiate specific landscape signatures. The caravanserai of the Central Asian trade routes are a special marker. The chaos of overhead wires required to sustain an electrical bus network is unique to that mode of travel. The seemingly endless square miles of American land given over to parking space is another such marker. The number and varieties of examples expand increasingly as one studies further the landscape modifications people make in order to accommodate movement of themselves and their goods.

It is important when reading this signature—as in the landscapes of livelihood already discussed—not to be deceived by scale. It is not only the elevated freeway system that should be the focus of our images, but the worn footpath across the corner lot as well. The planting done by a homeowner to discourage the use of his lawn as a shortcut may be as significant as miles of oleander planted to shield one side of a freeway from the other. Both are graphic examples of our desire to pattern people's movement, to assure the predictability of humankind in its routes through space.

Consider the most elemental of transportation signatures—the path. In the two selections below, paths are the only indicators of human use of the settings. In Jack London's "To Build a Fire," the path is carved in the snow. The author uses the path and its isolation to shape a sense of man's need to think of "the significances" of the natural environment. This trail is man's only mark in the vast frozen landscape, and to fail to remember its rules is to forget the laws of life itself.

> The Yukon lay a mile wide and hidden under three feet of ice. On top of this ice were as many feet of snow. It was all pure white, rolling in gentle undulations where the ice jams of the freeze-up had formed. North and south, as far as his eye could see, it was unbroken white, save for a dark hairline that curved and twisted from around the spruce-covered island to the south, and that curved and twisted away into the north, where it disappeared behind another spruce-covered island. This dark hairline was the trail—the main trail—that led south five hundred miles to the Chilcoot Pass, Dyea, and salt water; and that led north seventy miles to Dawson, and still on to the north a thousand miles to Nulato, and finally to St. Michael, on Bering Sea, a thousand miles and half a thousand more.
>
> But all this—the mysterious, far-reaching hairline trail, the absence of sun from the sky, the tremendous cold, and the strangeness and weirdness of it all—made no impression on the man. It was not because he was long used to it. He was a newcomer in the land, a *chechaquo*, and this was his first winter. The trouble with him was that he was without imagination. He was quick and alert in the things of life, but only in the things, and not in the significances. Fifty degrees below zero meant eighty-odd degrees of frost. Such fact impressed him as being cold and uncomfortable, and that was all. It did not lead him to meditate upon his frailty as a creature of temperature, and upon man's frailty in general, able only to live within certain narrow limits of heat and cold; and from there on it did not lead him to the conjectural field of immortality and man's place in the universe. Fifty degrees below zero stood for a bite of frost that hurt and that must be guarded against by the use of mittens, ear flaps, warm moccasins, and thick socks. Fifty degrees below zero was to him just precisely fifty degrees below zero. That there should be anything more to it than that was a thought that never entered his head. (1956: 385-386)

In the book *A Single Pebble*, John Hersey has his young American engineer ponder the physical and cultural significance of a path in the rock walls of the Yangtze Gorges in central China. It is not the men in the pathway—the path-makers—who are asked to understand the significance of this painfully etched towing track, but rather the foreign observer. From the minute signature of a single junk-tracking cliff ledge, the antagonist mulls over the full cosmos of the Chinese spirit and landscape. Such fiction may be a far more effective vehicle for associative description than a scholarly but less evocative monograph detailing the modes of transportation in China.

> How many years did these miles of jeopardous corridor take to cut? What patience! What all-enduring patience! And what a chasm between such patience and my hasty world! I was a young man who grew easily bored; more than a few weeks at any one engineering problem gave me a feeling of stagnation, and of wasting the magic of my youth. Suppose I had been called upon to cut stone on a path like this for fifty years of my life, to be relieved then by my son? What if I had been called upon to haul a junk through this path all my life? Old Pebble had this patience. The cook had been right to compare him to a tree; he endured his Sisyphus life with the same patience as a tree its growth. (1956: 139-140)

The path grows into a road. One of the truths that delighted Carl Sauer was the evidence (from field work) demonstrating that modern lines of communication were established in the imprint of native pathways. In his view, such construction was a vindication of the fundamental common sense of aboriginal peoples. It makes good sense, obviously, for people with all levels of technology to design their routes of movement (whether of tamped earth or reinforced concrete) with minimal interference of the physical landscape. All paths should seek the most efficient route.

The progression from path to roadway is shown in detail in this passage from one of John Steinbeck's lesser-known novels, *The Wayward Bus*. The title itself reflects this author's preoccupation with mobility, illustrated so convincingly in *The Grapes of Wrath* (1939), *In Dubious Battle* (1936), *East of Eden* (1952), and *Travels with Charley* (1962). The description of the road continues beyond the passage included here, but the essence of the road's natural history is evident in these few sentences:

> The old road was simply a slice of country, uncultivated to start, marked only by wheel ruts and pounded by horses' hoofs. . . .
>
> And then cultivation came in and the cattle became so valuable that the owners of the property along the road put up fences. . . .
>
> Walking men burning with messages came by and painted their messages on the planks. 'Repent, for the Kingdom of Heaven is at hand'—'Sinner, come to God'—'It is late'—'Come to Jesus.' And other men put other signs on the fence with stencils. 'Jay's Drugs'—'Cyrus Noble—The Doctors' Whisky'—'San Ysidro Bicycle Shop.' These signs were all weathered and dimmed now.
>
> As the fields were used less for grazing and more for wheat and oats and barley, the farmers began to remove from their fields the weeds. . . . and these refugees found a haven in the ditches beside the road. (1947: 216-217)

Here Steinbeck conveys more than the surface changes in roadside vegetation and fencing over time; he proposes the landscape of the road as a symbol of the growing intensity of land use in this rural place.

Each of us may apply our own emphasis in marking our route as we journey from place to place. For Steinbeck above, it was the parallel presence of vegetation and fences; for Mark Twain, in the following selection from *The Innocents Abroad*, it is the presence of dogs along the route, described with his usual blend of humor and insight.

> The dogs sleep in the streets, all over the city. From one end of the street to the other, I suppose they will average about eight or ten to a block. Sometimes, of course, there are fifteen or twenty to a block. They do not belong to anybody, and they seem to have no close personal friendships among each other. But they district the city themselves, and the dogs of each district, whether it be half a block in extent or ten blocks, have to remain within its bounds. Woe to a dog if he crosses the line! His neighbors would snatch the balance of his hair off in a second. So it is said. But they don't look it.
>
> They sleep in the streets these days. They are my compass—my guide. When I see the dogs sleep placidly on while men, sheep, geese, and all moving things turn out and go around them, I know I am not in the great street where the hotel is, and must go further. In the Grande Rue the dogs have a sort of air of being on the lookout—an air born of being obliged to get out of the way of many carriages every day—and that expression one recognizes in a moment. It does not exist upon the face of any dog without the confines of the street. All others sleep placidly and keep no watch. They would not move, though the Sultan himself passed by. (1966: 266)

As a society makes changes in the level of transport technology, the signatures become more complex. Twain saw his path on foot; Stephen Crane's character Jimmie, in "Maggie: A Girl of the Streets," moves through his street behind a brace of horses, driving a wagon. In both selections the process of movement through space, for at least the moment, becomes the whole process of life itself. In the passage from Crane, the reader can see how complex and how complete the reactions to a life of movement can be. As a driver of horse-drawn trucks, described in much more detail in the full story by Crane, Jimmie affords the reader a window through which to see a full ensemble of transport signatures from the American city at the turn of the century. Think of all that is communicated by way of this brief view into the mind and the world of this illiterate teamster:

> He became a truck-driver. There was given to him the charge of a painstaking pair of horses and a large rattling truck. He invaded the turmoil and tumble of the downtown streets, and learned to breathe maledictory defiance at the police who occasionally used to climb up, drag him from his perch, and punch him. . . .
>
> The greatest cases of aggravated idiocy were, to his mind, rampant upon the front platforms of all the street-cars. At first his tongue strove with these beings, but he eventually became superior. In him grew a majestic contempt for those strings of street-cars that followed him like intent bugs. . . .
>
> Foot passengers were mere pestering flies with an insane disregard for their legs and his convenience. He could not comprehend their desire to cross the streets. Their madness smote him with eternal amazement. He was continually storming at them from his throne. He sat aloft and denounced their frantic leaps, plunges, dives, and straddles. . . . (1955: 51-53)

oad network and the train function as an- transport signature. Wherever it occurs, Jack Kerouac's *On The Road* (1955), Paul *The Great Railway Bazaar* (1975), or Ayn *s Shrugged* (1957), the train develops its own nderstanding in the reader. The strong phys- and motion of a train allow it to perform as bol of the culture group it serves, as evi- he way the Bullet Train of Japan (three es in less than three hours) represents the d level of transport technology in that coun- r how the following selection from George *orm* evokes a sense of the era of railroad America:

amliner clicked along over the switches of the eisurely pace. Two young men were sitting in -car. One of them was reading a pamphlet ribed the train, and was commenting upon it. dest thing the publicity men can say about a "miracle of modern engineering and art." e they work up. "And truly the train may a symbol of what is best in modern civ- ough steel, aluminum alloys, resplendent satiny copper, crimson leather, shining haped into a creation for safety and speed, comfort—a thing of beauty!" Whoever wrote e didn't think restraint a virtue. . . .' the city was behind. The train . . . whistled for . . . there some villager lying awake in bed heard ed to look at his clock. 'The streamliner,' he On time.' (1941: 253-254)

helps to communicate the almost magical nding the railroads as they helped shape the America. Today, we may understand how exercised this power, but as the era of ninance fades into the past, the medium of ature can help to perpetuate something of a surrounding the human experience of the onsider this fleeting image offered by Kath- eld:

n had flung behind the roofs and chimneys. swinging into the country, past little black fading fields and pools of water shining pricot evening sky. Henry's heart began to beat to the beat of the train. ("Something t Very Natural," 1937: 167)

r doubt that these were machines capable of the lives and landscapes of entire conti-

f the trains of a generation or two ago, we fronted with the landscape of the automo- he opening selection for this chapter, de- movement of three men driving toward a quor store, intent on committing a robbery. ness they feel is reflected in—or even engen- e motion of their car through the nighttime The "tight channel," formed by onrushing kness, closes in upon them in a way with s can identify, because of our own experi- ence in such traffic. This pattern of moods and emotions created by "automobility" has often been a theme of modern literature, as in Joan Didion's *Play It as It Lays* (1970), Alison Lurie's *The Nowhere City* (1965), and numerous short stories with urban settings. The final selection in this chapter, from William Earls' "Traffic Problem," takes this theme of automobile traffic as a mood-creator, and intensifies it by the depiction of a scene in which all city government has been subordinated to traffic management. In this particular scene, the traffic manager for Manhattan is cruising over the tightly-patrolled automobiles in order to keep traffic moving at an acceptable pace. When accidents or mechanical failures occur, "wreckocopters" swoop down and remove whole automobiles from the roadway before the other cars become impossibly jammed. All decisions affecting engineering, city space, or employment are directed toward the smoothest possible movement of the city's cars. Anticipate (or is it recall, as in the selections by Dickens and London in the chapter on livelihood?) what the world will be like when all landscape is organized around the demands of the automobile:

> The island was 200 lanes wide at the top, widened to 230 at the base with the north-south lanes over the sites of the old streets running forty feet apart, over, under, and even through the old buildings. It was the finest city in the world, made for and by automobiles. . . .
>
> 'There,' he said to the pilot, indicated the fifth lane on the pier route. A dull red Dodge was going sixty-five, backing up the traffic for miles. . . . 'Drop,' he ordered, moved behind the persuader gunsight, and lined the Dodge in the cross hairs.
>
> He fired and watched the result. The dye marker smashed on the Dodge's hood, glowed for a moment. Warned, the driver moved to a sane 95. But the dye stayed and the driver would be picked up later in the day. . . . (1976: 247-248)

The freeway system in Earls' story is instructive as a landscape signature, but more than that, it shows the whole fabric of society as an intricate design of highways, traffic control centers, and highway construction teams, all knit up in one frenetic confusion. Like much science fiction, the selection makes one realize that much of the future is already here.

Fiction is not committed to the portrayal of any specific reality. In any given piece of work, the author is really only bound by his or her own sense of purpose. Verisimilitude and authenticity in setting may play only a very minor part in that purpose. For these reasons, we cannot turn to literature for a predictably reliable depiction of landscape. However, authors do not develop their thoughts and insights in a vacuum. The features they choose to highlight as they fill out the world of their characters can communicate some knowledge to the reader who is interested in landscape. In our study of the broadest forms of these agents of communication—settlement, agriculture, livelihood, sacred space, and finally transportation—we have attempted to illustrate the types of inferences one might make in studying the cultural landscape through literature. In some cases we have made simple assertions. In conjunction with other

passages, we have accentuated obvious uses of the landscape in the development of a piece of creative writing. At other times, we have left the burden upon our readers, asking them to allow literature and landscape to incite speculation. It is our contention that creative literature is vital to our education just because it does stimulate and accommodate all these intellectual pursuits. We intend to carry this process even further as we now turn to a more subtle set of landscape signatures—the ones we call the behavioral signatures of house style, garden, and entertainment. These by no means exhaust the range of possible signatures which we might consider, but they do allow us to explore further the relationship between literature and some traditional and some not-so-traditional concerns of cultural geography.

VIII. BEHAVIORAL SIGNATURES AND THE SHAPING OF PERSONAL SPACE: HOME AND GARDEN

But the Prince Prospero was happy and dauntless and sagacious. When his dominions were half depopulated, he summoned to his presence a thousand hale and light-hearted friends from among the knights and dames of his court, and with these retired to the deep seclusion of one of his castellated abbeys. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet august taste. A strong and lofty wall girdled it in. This wall had gates of iron. The courtiers, having entered, brought furnaces and massy hammers and welded the bolts. They resolved to leave means neither of ingress or egress to the sudden impulses of despair or of frenzy from within. Th abbey was amply provisioned. With such precautions the courtiers might bid defiance to contagion. The external world could take care of itself. In the meantime it was folly to grieve, or to think. The prince had provided all the appliances of pleasure. There were buffoons, there were improvisatori, there were ballet dancers, there were musicians, there was Beauty, there was wine. All these and security were within. Without was the 'Red Death.' (Poe, *"Masque of the Red Death"*, 1951b: 226)

Broad settlement patterns and industrial systems represent group cultural decisions that create distinctive landscapes. Personal space, however, is designed on a much tighter scale. It forms its own landscape, while telling the reader a great deal about the individual and his or her family. Although there are many elements that make up the outlines of such personal space, our focus is upon the signatures written by house types and gardens, direct links between man and the earth. We choose these two elements of landscape design from a large number of possible alternatives. If one were to be entirely arbitrary, a case could be made for virtually any visible personal expression to serve as a signature. Hair style, manner of dress, choice of car, even spirit of salutation, all communicate some essence of personality to the interested viewer. House types and gardens, however, exist as particularly useful examples because of their force in the manipulation of space. The imprint of the designer or maintainer is so clearly evident that these examples of personal space seem to be most illustrative of the ways landscape can speak directly to us through literature. We hope that familiarity with these themes might lead the reader to follow his or her own interests to pursue additional themes in landscape in literature.

House Types

In the opening selection above, Prince Prospero, by his action, illustrates two critical aspects of the study of house types as a method of landscape analysis in cultural geography. The castle into which he leads his friends for their seclusion is "the creation of the prince's own eccentric yet august taste." The home, the castle, the one-room apartment, the estate, even the motel room or the van, all are seen by their occupants as being private space, patterned to reflect their express individuality. Just as our shelters have long served to identify our social status, so too do they display our personality and uniqueness. A person's home stands as a representative profile of one's very essence.

Prospero's behavior also shows the sense of security and independence which shelter can represent. In Poe's story, the castle is closed off completely from the plague-ridden outer world that surrounds it, but the allegory of enclosure in a man's castle ("A man's home is his castle") carries over to much simpler structures. It is not only the substance of the home but the concept of haven and private personal space we are interested in as we endeavor to associate the individual with his or her shelter. Thus, we are better able to know the creators, and by extension, ourselves. This increased knowledge is a traditional goal of literature, but it should also be seen as a primary goal for geography.

The notion of sanctuary and personality as expressed in the architecture and surrounding yard of a private house provides a number of valuable images within works of fiction. It lends itself well to the personal experience of virtually all readers, and it also allows an author to establish a strong mood surrounding the introduction of a character. In *To Kill a Mockingbird,* for example, Harper Lee is able to excite considerable interest in the curious character of Boo Radley by subtle description of the Radley house and yard, both of which play a central role in the novel. The house is introduced in the passage below, and the reader feels that this personal space is speaking to everyone.

> The Radley Place fascinated Dill. In spite of our warnings and explanations it drew him as the moon draws water, but drew him no nearer than the light-pole on the corner, a safe distance from the Radley gate. There he would stand, his arm around the fat pole, staring and wondering.
>
> The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the color of the slate-gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard—a 'swept' yard that was never swept—where johnson grass and rabbit-tobacco grew in abundance. (1962: 12-13)

Harper Lee then points out the strange happenings attributed to the Radley place and to the recluse, Boo, who lives there. Chickens are killed, flowers die, pets are found mutilated—all this evil emanates from this one strange house. By viewing Boo through the combined information from Lee's description of the setting, and the variety of perspectives raised throughout the novel, we are likely to learn something more about ourselves. With whom do we identify in the perception of the house and yard? What images do we discount? What recollections do we evoke from our own childhood or neighborhood?

One may infer a full spectrum of personality traits through portrayal of a person's home. The qualities of isolation, separation, and independence suggested in William Faulkner's opening paragraphs of "A Rose for Emily" are all communicated by the landscape observations of the author's eye.

> When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant—a combined gardener and cook—had seen in at least ten years.
>
> It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. (1954: 489)

Think for a moment of the cultural geography alluded to in this short section. The city has spilled out around the home of Miss Emily Grierson. Commercial landscapes representative of the cotton and auto industries have changed settlement patterns from residential to vocational. The street, initially the most prestigious in this southern community, has become a hodgepodge of "eyesores," leaving behind any image of landscape grace it once possessed. The house which stood alone as an example of earlier good taste with its fancy exterior, now is seen by the populace as an untidy monument of that era. And just as the house seems dislocated in space, so was Miss Emily out of phase with time. The house and the person are viewed as one. As we recognize the character of Miss Emily through the subtle description of the house she has left behind, we may see more clearly a sense of ourselves in the dwellings we inhabit.

In another example, note the way in which the husband in Ayn Rand's *The Fountainhead* recognizes a fitting parallel between the personality of his wife and the house he is having built for her.

> 'I didn't know a house could be designed for a woman, like a dress. You can't see yourself here as I do, you can't see how completely this house is yours. Every angle, every part of every room is a setting for you. It's scaled to your height, to your body. Even the texture of the walls goes with the texture of your skin in an odd way.' (1962: 634)

The architect who designed this house had demanded that the personality of the client be manifest in the finished structure and his success leads to an undeniable recognition of the strength of personality which may be expressed by a house type.

House types, however, may also be used effectively in literature to dislodge the reader from an inappropriate assessment of a character. To have an image of a person shattered—or at least shaken—by seeing in the course of a narrative the place he or she lives in not only forces us, as readers, to examine carefully our own sense of character perception, but it also excites our sense of landscape analysis. James Michener's conclusion to "The Buddhist Monk" provides a cameo example of this element of surprise in the design of personal space:

> Then one day to my surprise Par Anake said, "All right, we go see my family." He led me along the interminable winding footpaths that probe into the interior of Bangkok city and we came at last to his home. I was astonished to find that he had a wife, two children, a living room with an immense colored photograph of June Allyson, and a Buddhist shrine with five gold Buddhas. He was annoyed to find that his wife had won a naked kewpie doll at a fair and that she had placed it among the Buddhas. He made her take it away. (1957: 290-291)

This apparent conflict between what is known of the personality of the character and what is seen in the residence reinforces just how strongly we expect shelter to serve as an extension of the individual, just how much personality we can see in a dwelling as well as in a dweller.

A residence may reflect not only personal idiosyncracies but whole family histories as well. Such metonymy is common in literature where it serves to allow a single feature to stand for a whole suite of elements. When a house has been passed down from generation to generation, it embodies the traditions, successes and failures of the family. In Edna Ferber's *Giant*, for example, Bick Benedict's Reata Ranch, standing alone and grand on

the open plains of southwest Texas, symbolizes that family's unique stature in that region. The hilltop Pasquinel home in Michener's *Centennial* expresses the elevated position of its family in nineteenth-century St. Louis society. A similar role is performed by the Pyncheon home in the Concord of Hawthorne's *The House of the Seven Gables*. And a house may signal the decline and fall of a family, as in Poe's "Fall of the House of Usher," excerpted below:

> During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been pssing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually received even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I paused to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. (1951a: 115)

What is the essential nature of the shelter as a human statement in the landscape? The following two examples provide dramatically contrasting pictures of two dwellings which, taken together, allow us to gain deeper insight into the range of human expression incorporated into housetypes. In the first selection by Rolvaag, a sod house of the nineteenth century is being built on the open plains of the Dakotas. The passage is written in sparse, direct prose that seems itself to reflect the simplicity of the dwelling and the straightforwardness of the Norwegian immigrant family who would inhabit it.

> On the side of a hill, which sloped gently away toward the southeast and followed with many windings a creek that wormed its way across the prairie, stood Hans Olsa, laying turf. He was building a sod-house. The walls had now risen breast-high; in its half-finished condition, the structure resembled more a bulwark against some enemy than anything intended to be a human habitation. And the great heaps of cut sod, piled up in each corner might well have been the stores of ammunition for defense of the stronghold. (*Giants in the Earth*, 1965: 22)

At another extreme, the next selection from Thomas Hardy presents a sense of how elaborate the details of a dwelling might become. In the description of this dwelling, the prose is as intricate and involuted as the house design itself.

> Fluted pilasters, worked from the solid stone, decorated its front, and above the roof the chimneys were panelled or columnar, some coped gables with finials and like features still retaining traces of their Gothic extraction. Soft brown mosses, like faded velveteen, formed cushions upon the stone tiling, and tufts of the houseleek or sengreen sprouted from the eaves of the low surrounding buildings. A gravel walk leading from the door to the road in front was encrusted at the sides with more moss—here it was a silver-green variety, the nut-brown of the gravel being visible to the width of only a foot or two in the centre. This circumstance, and the generally sleepy air of the whole prospect here, together with the animated and contrasting state of the reverse facade, suggested to the imagination that on the adaptation of the building for farming purposes the vital principle of the house had turned round inside its body to face the other way. Reversals of this kind, strange deformities, tremendous paralyses, are often seen to be inflicted by trade upon edifices—either individual or in the aggregate as streets and towns—which were originally planned for pleasure alone. (*Far From the Madding Crowd*, 1960: 74-75)

In addition to reflecting the personality of an individual or a family, shelter may also speak for an entire region. Recall Gavin Lambert's reaction to the homes of Los Angeles in *The Slide Area* (1959), or Willa Cather's dwellings in *O Pioneers!* (1937); Kurt Vonnegut in *Player Piano* (1952), Erskine Caldwell in *Tobacco Road* (1935), William Faulkner in "The Bear" (1916), and "Barn Burning" (1950), and countless other authors, all have created a portion of their psychological ambiance through description of an area's homes, to the point where these shelters stand as characters of the setting.

This quality of homes representing a region is shown for Los Angeles in the following selection from Nathanael West's *The Day of the Locust*.

> The house was cheap because it was hard to rent. Most of the people who took cottages in that neighborhood wanted them to be "Spanish" and this one, so that agent claimed, was "Irish." Homer thought that the place looked kind of queer, but the agent insisted that it was cute.
>
> The house was queer. It had an enormous and very crooked stone chimney, little dormer windows with big hoods and a thatched roof that came down very low on both sides of the front door. This door was of gumwood painted like fumed oak and it hung on enormous hinges. Although made by machine, the hinges had been carefully stamped to appear hand-forged. The same kind of care and skill had been used to make the roof thatching, which was not really straw but heavy fireproof paper colored and ribbed to look like straw. (1939: 44)

From the roof to the hearth, this southern California house was designed to evoke other places, other settings. The neighbors preferred a Spanish appearance; the real estate broker offered an Irish image; the character himself thought the place looked queer; the broker informed him it was cute. Inside and out, this dwelling suggests the almost desperate imitativeness of the Hollywood

landscape. Though fiction may not provide us with all the information we might desire about the identity of a region, examples such as these indicate the provocative manner in which literature highlights those landscape symbols having popular significance, and from which we might receive unanticipated insights about the nature of a region.

Gardens

> As with the dogs and cats, so also with the grasses and flowers which man had long nourished. The clover and the blue-grass withered on the lawns, and the dandelions grew tall. In the flowerbed the water-loving asters wilted and dropped, and the weeds flourished. Deep within the camellias, the sap failed; they would bear no buds next spring. The leaves curled on the tips of the wisteria vines and the rose bushes, as they set themselves against the long vines across lawn and flowerbed and terrace. As once, when the armies of the empire were shattered and the strong barbarians poured in upon the soft provincials, so now the fierce weeds pressed in to destroy the pampered nurslings of man. (Stewart, *Earth Abides*, 1949: 45)

The garden serves as a showcase of control; a miniature landscape in which soil and plant alike bend to human will as earth is fertilized, mounded, and irrigated to serve as home to plants chosen for their color, fragrance, shape, or season rather than for any natural adaptation to the garden plot. In Stewart's fantasy of human survival in the wake of an extraordinary disaster, the human ability to maintain control over the landscape has severely diminished, and "the pampered nurslings of man" in gardens and lawns are quickly overcome by weeds of greater natural vitality.

Short of such total calamities, however, these small artificial landscapes serve well as individualized signatures. The land around a dwelling may be more readily and drastically modified than even the house itself, as the occupants attempt to personalize their place and to announce their unique existence to their neighbors and to the world at large.

Garden elements as markers of special use of landscape are one way in which this signature may be employed. Recall above (Chapter Two) where it was pointed out that the Tree of Heaven serves as an indicator of nineteenth-century Chinese settlement in central California. The tree appears again below, but this time in the urban scene. For a Brooklyn tenement landscape, it serves as the lone garden feature in a vista of stone, concrete, and blacktop. Its presence may also signify a change in the cultural composition of a neighborhood, according to Betty Smith in *A Tree Grows in Brooklyn*.

> You took a walk on a Sunday afternoon and came to a nice neighborhood, very refined. You saw a small one of these trees through the iron gate leading to someone's yard and you knew that soon that section of Brooklyn would get to be a tenement district. The tree knew. It came there first. Afterwards, poor foreigners seeped in and the quiet old brownstone houses were hacked up into flats, feather beds were pushed out on the window sills to air and the Tree of Heaven flourished. That was the kind of tree it was. It liked poor people. (1943: 3)

What does a tree that "liked poor people" communicate to the reader of literature and landscape? The geographer who recognizes this tree as *Ailanthus altissima* might wonder about the direct link between this tree and human migration. As the novel continues, however, the power of the tree as a symbol of the changing residential character of a city neighborhood is difficult to deny.

How strong are the motivations that urge a person to devote time and labor to the earth? How vital is the link between people and their gardens? The final two passages in this chapter each suggest in their own distinctive way that the attachment may indeed be a strong and emotional one. In the first passage from Louis Bromfield's *The Farm*, we see the garden as a source of personally meaningful entertainment.

> The garden of flowers and herbs which lay on the gentle south slope between the farmhouse and the brook was, next to the grandchildren, Maria Ferguson's great delight in life. For her it was what theater and clothes and parties were to most women. It was her great amusement, and working in it, even when she was a bent old lady, after a day of hard work, seemed not to tire her, but to refresh her spirit and charge her frail body with new strength. She had the strange tenderness for plants which any good gardener must have, and she never allowed anyone to work in her garden save under her supervision, for she was unwilling to see her plants mauled by clumsy hands. For her, it was as if she saw her own children being tormented before her eyes. (1955: 82)

The working of the earth is not only a joy for Maria, it also serves as a source of energy for her. Labor given to her plants is returned many times over.

Steinbeck voices a similar sentiment in "The Chrysanthemums" when his observant but unscrupulous peddler plays upon a woman's emotional bond with her flower garden as a means of overcoming her reluctance to hire his services. As he persists in stating his intention to bring some of her chrysanthemums to a neighbor down the road, her reserve melts away and she becomes vulnerable to his appeal.

> Her eyes shone. She tore off the battered hat and shook out her dark pretty hair. 'I'll put them in a flower pot, and you can take them right with you. Come into the yard.'
>
> While the man came through the picket gate Elisa ran excitedly along the geranium-bordered path to the back of the house. And she returned carrying a big red flower pot. The gloves were forgotten now. She kneeled on the ground by the starting bed and dug up the sandy soil with her fingers and scooped it into the bright new flower pot. Then she picked up the little pile of shoots she had prepared. With her strong fingers she pressed them into the sand and tamped around them with her knuckles. The man stood over her. 'I'll tell you what to do,' she said. 'You remember so you can tell the lady.' (1938: 16-17)

The story ends painfully with the woman, still excited

from her emotional encounter with the peddler, driving to town that evening. Not far from her farm, she sees the red pot and its chrysanthemum sprouts thrown into a ditch on the side of the country road. Steinbeck has made the reader share Elisa's concern with the earth, the plants, and the nuances of garden care, so that the reader actually feels the tragedy of the discarded flowers. At this moment, Elisa's attachment to her garden landscape has become the reader's own.

The house and the garden. The individual and the setting. This locus of the most personal of modified landscapes has drawn us into consideration of the sphere of the private space of individuals. Decisions that reflect personal taste, economic constraints, social pressures, and the strength and independence of character all speak to the reader through the design, texture, prospect, and value of the home and its grounds.

IX. SIGNATURES OF PERSONAL ACTION: ENTERTAINMENT

'I am reluctant to close up because there may be someone who needs the cafe.'

'Hombre, there are bodegas open all night long.'

'You do not understand. This is a clean and pleasant cafe. It is well-lighted. The light is very good and also, now, there are shadows of the leaves.'

'Good night,' said the younger waiter.

'Good night,' the other said. Turning off the electric light he continued the conversation with himself. It is the light of course but it is necessary that the place be clean and pleasant. You do not want music. Nor can you stand before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was a nothing that he knew too well. . . . It was only that and light was all it needed and a certain cleanness and order. (Hemingway, "A Clean, Well-Lighted Place," 1938:382)

To conclude our study of landscape signatures, we briefly turn our attention to the personal preferences expressed in entertainment activities. Though entertainment is not traditionally thought of as a geographic theme, it serves well to illustrate how the actions of individuals give special meaning to unique places in their world, and how the creative author can capture the essence of that meaning. And just because entertainment is an unconventional geographic theme, our realization of its landscape implications should open the door to the almost limitless wealth of less obvious though still significant landscape insights found in literature.

As is suggested in the opening passage above from Ernest Hemingway's "A Clean, Well-Lighted Place," there are very explicit needs a person may have for recreation and entertainment. Although you might argue that the older waiter in the excerpt is hardly entertaining himself, it is nevertheless clear that he regards the well-lit cafe as essential among the night places of the city. Although the younger waiter points out that "there are bodegas open all night long," the older man responds defensively by reaffirming the need for light. This rather unusual motif for a late-night well-lit cafe illustrates some of the place-decisions made in choosing a setting for recreation.

One reason the entertainment signature is worth considering is that it is responsible for the construction of the most artificial—hence perhaps most human—environments. When people decide to entertain themselves or to be entertained, they are generally willing to spend more money than they really feel they should, and because of that they are inclined to be more specific as well as more demanding in the kind of environment they select. They are buying time in a special setting, a favored environment.

This same extraordinary willingness to pay for entertainment has led to the creation of fantasy worlds such as Disneyland, Disneyworld, Six Flags over Texas, and, of earlier vintage, Coney Island. These centers of amusement use landscape in an evocative way. Frontierland allows self-image in the pattern of pioneers and cowhands; Tomorrowland affords full release of the self to technology and the fashioning of still more artificial worlds. Single exhibits such as The Haunted Mansion at Disneyland serve to recall for all of us the haunted house myth, while transporting us in awe through ingeniously man-controlled surroundings. Few of us would agree to spend twenty-five dollars for a day at the library where we could read about all the same settings and myths, but many people will part with such an amount at a really good amusement park. The setting—whether a wild animal park or a cafe—makes the difference. It is an axial element of the entertainment itself.

One specific example of the concept of the re-created landscape used for recreational purposes comes from the fantasy *Future World* by John Hall:

> Duffy laughed. 'You see why Delos will always be popular? *Everyone* has some fantasy—general or specific—and *we* can bring it to life for him or her.'
>
> 'At a price,' Chuck prompted.
>
> Duffy shrugged. 'Of course. This is a profit-oriented world. These technicians, this equipment, the research . . . it doesn't come cheaply. Even the twelve-hundred-dollar-a-day admission price does not make this much for us, really. Everything gets plowed back into enlarging and developing Delos.' He smiled softly. 'The in-

vestors in Delos do not expect a quick turnover on their money.'

'Do *they* come here?' Chuck asked quickly.

'No comment,' Duffy answered. (1976:77)

The expensive admission price is not just to purchase access to a setting, for it also provides for interaction with a robot population, a feature vital to the overall entertainment. But considerable attention is paid to detail in reconstructing landscapes that help embody images of fantasy worlds from both the past and the future. Roman fountains, western saloon doors, Martian ice caps, all are essential elements of this high-priced entertainment.

Even the preparation for entertainment is part of the recreation itself. In the selection below from *Rose of Dutcher's Cooley*, Hamlin Garland shows the excitement surrounding the impending arrival of the circus.

> The whole population awoke to pathetic, absorbing interest in the quality of the posters and the probable truth of the foreword. The circus was the mightiest contrast to their slow and lonely lives that could be imagined. It came in trailing clouds of glorified dust and grouped itself under vast tents whose lift and fall had more majesty than summer clouds, and its streamers had more significance than the lightning.
>
> It brought the throb of drum and scream of fife, and roar of wild beast. For one day each humdrum town was filled with romance like the Arabian Nights; with helmeted horsemen, glittering war maidens on weirdly, spotted horses; elephants with howdahs and head-plates of armor, with lions dreadful, sorrowful, sedate and savage; with tigers and hyenas in unmanageable ferocity pacing up and down their gilded dens while their impassive keepers dressed in red, sat in awful silence amidst them.
>
> There was something remote and splendid in the ladies who rode haughtily through the streets on prancing horses, covered with red and gold trappings. There was something heroic, something of splendid art in the pose of the athletes in the ring.
>
> From the dust and drudgery of their farms the farm boys dreamed and dreamed of the power and splendor of the pageantry. (1899:35-36)

The strong impact of this traveling show derives in part from its utterly foreign nature. It brings evidence of other worlds; it is the vehicle of fantasy, conquest, and daring. The images highlighted in one's anticipation of the circus are in part associated with landscapes never seen, only imagined. The contemporary presence of permanent arenas, domes, and civic centers has diminished the significance of one phase of this signature. There used to be wild excitement in the assembling of that shrine of entertainment—the circus tent. The poetic harmony of manpower, machine-power, and master plan was stimulating because of the promise the tents brought of removal from the mundane of present space and present time. To step out of one's everyday world into the mysterious and glamorous tents was to travel much further than mere yards. The canvas doorways of these tents were windows on landscapes, cultures, and realities which lay whole worlds away.

How might we confront strange landscapes of entertainment in a world where the physical separation of places no longer poses a major barrier? In Ray Bradbury's classic *The Illustrated Man*, we have such a view of the ultimate in home entertainment centers. One room of the George Hadley home functions as a step-in diorama of any scene from fiction or reality which the user chooses to dream up. The final product of this recreational device is landscape. The user remains constant, while the environment is tuned to any shape or context desired.

> He unlocked the door and opened it. Just before he stepped inside, he heard a faraway scream. And then another roar from the lions, which subsided quickly.
>
> He stepped into Africa. How many times in the last year had he opened this door and found Wonderland, Alice, the Mock Turtle, or Aladdin and his Magical Lamp, or Jack Pumpkin-head of Oz, or Dr. Doolittle, or the cow jumping over a very real-appearing moon—all the delightful contraptions of a make-believe world.
>
> George Hadley stood on the African grassland alone. The lions looked up from their feeding, watching him. The only flaw to the illusion was the open door through which he could see his wife, far down the dark hall, like a framed picture, eating her dinner abstractedly.
>
> 'Go away,' he said to the lions.
>
> They did not go. (1951:20)

The decision for specific entertainments and their settings brings the reader information about the person seeking recreation as well as the landscape created for this purpose. Entertainment, then, results in both the use and the creation of landscape. Exotic landscapes function as amusements because they satisfy the occasional need we all have to feel transported and released from real space and present time. As geographers searching literature for ways in which landscapes communicate to the reader, we should take note of the way in which the decision for recreation provides special knowledge about both people and places.

X. CONCLUSIONS AND BEGINNINGS

The story was gradually taking shape. Pilon liked it this way. It ruined a story to have it all come out quickly. The good story lay in half-told things which must be filled in out of the hearer's own experience. (Steinbeck, *Tortilla Flat*, 1935:74)

Hemingway's character wants light. Steinbeck's peddler gains a job by lying about gardening. Lessing has her aliens attach great significance to location. Hersey has a path symbolize an entire civilization. Stern makes the tower human. The list is without end. The landscape is a medium for the message of much good literature. What can we learn from this altered and enhanced reality?

The benefit from the examples which we have been moving through is utterly simple: It is the benefit of seeing. Our concern is with sight. In fact, the whole process of education is fundamentally one of sight—sight leading, it is hoped, to vision, to insight. If the study of this Resource Paper enables our readers to see patterns more clearly in literature and landscape, then they should understand more fully how completely mankind has been responsible for the form of the world we live in. To see how geometries of space, systems of communication, and patterns of human use of the earth all reflect the essence of individuals and society is to see how we ourselves have a greater responsibility for the design of our own cosmos. The more we understand about the sculpting of landscapes, the more willing we will be to participate creatively in that process. There can be no better return on the time we have invested.

Literature is an absorbing instrument for developing this critical sense of seeing. A person often brings to literature an attitude that is more relaxed, more responsive, less inclined to prejudgment than he or she might bring to a textbook. Fiction is not necessarily better written or similarly objective, but it does encourage the mind to explore more willingly and freely, to respond, and, in essence, to *see* the landscapes of this world. If our use of literature for the study of landscape has been effective, then we can feel that the ability to read not only *belles-lettres* but landscape itself has been enhanced.

By reading literature with a more pensive appreciation and consideration of the signatures of the cultural landscape, we advance our comprehension of the world of fiction. At the same time, we gain in our ability to apply acute observation to real world landscapes. This dual return on enhanced vision should be prized by us all whether we are seeking landscape in prose, or poetry in landscape. If our readers express disagreement with the significance of the particular signatures presented here—or with the signature concept itself—yet are willing themselves to search literature more carefully for messages in the landscape, then this paper has still provided a beginning.

In Durrell's quote at the outset of Chapter Two, "We are the children of our landscape; it dictates behavior and even thought in the measure to which we are responsive to it." Whether or not all would agree to the spirit of this dictating, it is essential to ponder what the landscape is saying; what it is demonstrating; perhaps even, what it is warning. Pursuing these landscapes in literature can be a creative means of understanding ourselves more completely, as well as comprehending the restlessness of influence between landscape and humankind.

If you share that conclusion, you have arrived at the beginning of a new vision of both landscape and literature.

ENDIX: SELECTED REFERENCE WORKS FOR LANDSCAPE IN LITERATURE

der of this paper is bound to have his or her of favorite writers. If, however, you wish to hat collection to consider further the role of n literature, you might find the following me help. Rather than just list additional tion, we offer notes on these nine reference of them affords an overview on fiction, and cilitate your search for additional examples in general.

is W. and Richard G. Lillard, *America in* (Palo Alto, California: Pacific Books, Pub- 1967)

is divided into subject categories of pio- m and village life, industrial America, poli- titutions, religion, minority ethnic groups, Regional coverage is included under Farm Life, with these subcategories: The North- iddle West, The Northwest, The South, The The South After 1880, The Southern Moun- s, The Southwest. Minority ethnic groups rature on The Negro, The Indian, The Spanish, The Italians, The Latin Ameri- ish, Scandinavians, The Germans, and The he sections are organized alphabetically by nclude short descriptions of the work. There index.

ohn, *The American Landscape: A Critical gy of Prose and Poetry* (New York: Oxford ity Press, 1973)

ook which should be in the personal collec- ne really interested in landscape in liter- ssor Conron has brought together more ndred selections of prose and poetry from century up to the present. The book's focus scape in its more orthodox interpretation as ing, and in that way it makes a good com- he views of the cultural landscape offered in A well-chosen gallery of photographs, and by the editor further enrich the volume. It is paperback.

vid K., *American Fiction to 1900* (Detroit: search Company, 1975)

, as well as the companion volume by James *merican Fiction 1900-1950*) is a useful be- t for a student or an instructor who wishes e literature of selected authors. The book is fter seventeen pages of notations on addi- y reference works) by individual authors. on each author includes listing of major nre, collected works, letters, bibliography, nd critical studies. There is no attempt to pses of the literary works, but there is valu- aphical material on major as well as lesser- ors. This would be a helpful source for a wishes to do a study of the treatment of the writings of a particular author.

N. (Ed.), *The Literature of American His-* lumbus, Ohio: Long's College Book Co.,

The "literature" in the title of this reference work does not indicate *belles-lettres,* but rather the primary documents of American history. The book would be useful to our concerns in that it organizes the major geographical surveys by time and region and these surveys have appeal in the study of the development of regional images, or the fashioning of regional stereotypes. The majority of the items are from the nineteenth century or earlier.

Magill, Frank N., *Masterplots* (New York: Salem Press, 1968)

This eight-volume work looks at more than 2,000 titles from world literature. The pieces are treated in two manners: there is a relatively brief critique, followed by a longer resume of the work itself. Pieces which are more scholarly than literary (Lewis Mumford's *The Brown Decades,* for example) are dealt with through only a review. This set of books, like the following Magill volumes, has a browsing value, like time spent in a second-hand bookstore or an uncrowded library. They may be used as a first step in the pursuit of literary friends who make creative use of landscape. Settings are often outlined in the summaries of the fictional works.

Magill, Frank N. *et al., Survey of Contemporary Literature* (New York: Salem Press, 1971)

This series of books (eight volumes, plus the supplement discussed below) is one of the most efficient summary works on the reference shelves. The works reviewed include not only fiction but also other items recognized to be the most significant literary works from the mid-1950's to the early 1970's. The reviews include excerpts from the surveyed writings, and they tend to be judgmental rather than simply descriptive of the contents of the works. These volumes are a good complement to *Masterplots* described above. One would counsel, of course, that instructor and student alike should read the whole of the original work, rather than just a two-page commentary on it, but in case one feels the press of time, one might need to search in the shorthand of these sketches. A good landscape sense is evident in many of the outlines.

Magill, Frank N. *et al., Survey of Contemporary Literature Supplement* (Englewood Cliffs, New Jersey: Salem Press, 1972)

When Frank Magill *et al.* decided upon the 1,500 titles for the eight volumes of contemporary literature cited above, they felt they had not incorporated the full body of literature worthy of review and inclusion. In 1972 they produced this single-volume supplement which includes some titles which are of special interest to our landscape focus. Authors such as Conrad Richter, Kurt Vonnegut, Jr., Saul Bellow, and Jesse Stuart among others are reviewed in the supplement. The format is the same as the eight-volume set noted above.

Rubin, Louis D., Jr., *A Bibliographical Guide to the Study of Southern Literature* (Baton Rouge, Louisiana: Louisiana State University Press, 1965)

This volume is comprised of 145 pages of biblio-

graphic essays on general topics in southern literature, including particularly useful pieces on local color, folklore, and agrarian themes and ideas in southern writing. The essays are very short, but contain extensive bibliographies including scholarly articles as well as primary sources. The second half of the book is made up of bibliographic essays with biographic comment and inventory of selected articles of or about the author under study. William Faulkner is allotted six pages, whereas many authors are dealt with in a page. The volume would be very useful to someone wishing to design a regional course or study, and wanting to use evidences of literary perspective on the area.

Woodress, James, *American Fiction, 1900-1950* (Detroit: Gale Research Company, 1974)

See the description of David K. Kirby, *American Fiction to 1900.* The format of the two books is identical. They are just two of a larger series that would serve well in initiating research on the literary work of most reasonably well-known authors. The series is not limited to American authors, although that is the focus of the Woodress and Kirby volumes.

REFERENCES CITED

Abbey, Edward, 1975, *The Monkey Wrench Gang*. Philadelphia: J. B. Lippincott Company.

Anderson, Sherwood, 1947, *Winesburg, Ohio: A Group of Tales of Ohio Small-Town Life*. New York: Random House.

Bellamy, Edward, 1888, *Looking Backward: 2000-1887*. Boston: Houghton Mifflin Company.

Bradbury, Ray, 1951, *The Illustrated Man*. Garden City: Doubleday and Company.

Bromfield, Louis, 1955, *The Farm*. New York: Signet Books.

Buck, Pearl, 1944, *The Good Earth*. New York: The Modern Library.

Caldwell, Erskine, 1933, *God's Little Acre*. New York: The Modern Library.

———, 1935, *Tobacco Road*. New York: Grosset and Dunlap.

Cather, Willa, 1937, *O Pioneers!* Boston: Houghton Mifflin Company.

Crane, Stephen, 1955, "Maggie: A Girl of the Streets," in Robert W. Stallman (Ed.), *Stephen Crane: Stories and Tales*. New York: Vantage Books, pp. 39-104.

Darby, H. C., 1948, "The Regional Geography of Thomas Hardy's Wessex," *Geographical Review*, Vol. 38, pp. 426-443.

Dickens, Charles, 1966, *Hard Times*, edited by G. Ford and S. Monod. New York: W. W. Norton and Company.

Dickey, James, 1970, *Deliverance*. New York: Dell Publishing Company.

Didion, Joan, 1970, *Play It As It Lays*. New York: Farrar, Straus & Giroux.

Durrell, Lawrence, 1957, *Justine*. London: Faber and Faber.

Earls, William, 1976, "Traffic Problem" in Ralph Clem *et al.* (Eds.), *The City 2000 A.D.: Urban Life through Science Fiction*. Greenwich, Conn.: Fawcett Publications, pp. 242-253.

Entrikin, J. N., 1976, "Contemporary Humanism in Geography," *Annals of the Association of American Geographers*, Vol. 66, pp. 615-632.

Faulkner, William, 1946, "The Bear," in Malcolm Cowley (Ed.), *The Portable Faulkner*. New York: The Viking Press, pp. 197-320.

———, 1950, "Barn Burning," in *Collected Stories*. New York: Random House, pp. 3-25.

———, 1954, "A Rose for Emily," in *The Faulkner Reader*. New York: Random House, pp. 489-497.

Ferber, Edna, 1952, *Giant*. Garden City: Doubleday and Company.

Garland, Hamlin, 1899, *Rose of Dutcher's Cooley*. New York: Harper and Brothers.

Geographical Review, 1924, "Geography in Literature," (anonymous, attributed to J. K. Wright in D. Lowenthal and M. Bowden (Eds.), *Geographies of the Mind*. New York: Oxford University Press, 1976, p. 229), Vol. 14, pp. 659-660.

———, 1938, "Bibliographical Sources for Geographical Fiction," (anonymous), Vol. 28, pp. 499-500.

Hall, John R., 1976, *Future World*. New York: Ballantine.

Hardy, Thomas, 1960, *Far From the Madding Crowd*. New York: The New American Library.

Hawthorne, Nathaniel, 1933, *The House of the Seven Gables*. New York: The Macmillan Company.

———, 1970, "Young Goodman Brown," in T. E. Connolly (Ed.), *The Scarlet Letter and Selected Tales*. Harmondsworth, England: Penguin Books, pp. 315-329.

Hemingway, Ernest, 1938, "A Clean, Well-Lighted Place," in *The Short Stories of Ernest Hemingway*. New York: Charles Scribner's Sons, pp. 379-383.

Henry, O. (pseud. of William Sydney Porter), 1915, "The Pride of the Cities," in *Sixes and Sevens*. Garden City: Doubleday, Page and Company, pp. 38-45.

Hersey, John, 1956, *A Single Pebble*. New York: Alfred A. Knopf.

Jay, L. J., 1972, "The Black Country Novels of Francis Brett Young," *International Geography*, 22nd International Geographical Congress, Vol. 1, pp. 347-348.

Kerouac, Jack, 1955, *On The Road*. New York: The New American Library.

Lambert, Gavin, 1959, *The Slide Area*. London: Hamish Hamilton.

Lanegran, D. A., 1972, "The Pioneers' View of the Frontier As Presented in the Regional Novel *Giants in the Earth*," *International Geography*, 22nd International Geographical Congress, Vol. 1, pp. 350-352.

Lee, Harper, 1962, *To Kill a Mockingbird*. New York: Popular Library.

Lessing, Doris, 1972, "Report From a Threatened City," in *The Temptation of Jack Orkney and Other Stories*. New York: Alfred A. Knopf, pp. 79-116.

Lewis, Sinclair, 1927, *Elmer Gantry*. New York: Harcourt, Brace and Company.

Lloyd, W. J., 1976, "Landscape Imagery in the Urban Novel: A Source of Geographic Evidence," in G. T. Moore and R. G. Golledge (Eds.), *Environmental Knowing: Theories, Research and Methods*. Stroudsburg, Pa.: Dowden, Hutchinson and Ross, pp. 279-285.

———, 1977, "Images of Late Nineteenth Century Urban Landscapes," unpublished Ph.D. dissertation, University of California, Los Angeles.

London, Jack, 1915, *Martin Eden*. New York: The Macmillan Company.

———, 1956, "To Build a Fire," in I. Shepard (Ed.), *Tales of Adventure*. Garden City: Hanover House, pp. 385-395.

———, 1958, "The Apostate," in P. S. Foner (Ed.), *Jack London: American Rebel*. Berlin: Seven Seas Publishers, pp. 234-253.

Lowenthal, D. and H. C. Prince, 1965, "English Landscape Tastes," *Geographical Review*, Vol. 55, pp. 186-222.

Lurie, Alison, 1965, *The Nowhere City*. London: Heinemann.

Mansfield, Katherine, 1937, "Something Childish but Very Natural," in *The Short Stories of Katherine Mansfield*. New York: Alfred A. Knopf, pp. 164-183.

Marx, L., 1968, "Pastoral Ideals and City Troubles," in *The Fitness of Man's Environment*. Washington, D. C.: Smithsonian Institution Press, pp. 119-144.

Meinig, D. W., 1971, "Environmental Appreciation: Localities as a Humane Art," *The Western Humanities Review*, Vol. 25, pp. 1-11.

Michener, James A., 1957, "The Buddhist Monk," in *Selected Writings of James A. Michener*. New York: The Modern Library, pp. 287-291.
———, 1959, *Hawaii*. New York: Random House.
———, 1963, *Caravans*. New York: Random House.
———, 1965, *The Source*. Greenwich, Conn.: Fawcett Crest Books.
———, 1974, *Centennial*. New York: Random House.
Mill, H. R., 1910, *Guide to Geographical Books and Appliances*. London: George Phillip and Son.
Noble, A. G., 1976, "The Emergence and Evolution of Malgudi: An Interpretation of South Indian Townscapes from the Fiction Writings of R. K. Narayan," *Proceedings of the Association of American Geographers*, Vol., 8, pp. 106-110.
Norris, Frank, 1922, *The Octopus*. Garden City: Doubleday Page and Company.
Oates, Joyce Carol, 1974, "Year of Wonders," in *Where Are You Going, Where Have You Been?: Stories of Young America*. Greenwich, Conn.: Fawcett Publications, pp. 337-352.
Orwell, George, 1945, *Animal Farm*. London: Secker and Warburg.
Pier, Arthur Stanwood, 1901, *The Sentimentalists*. New York: Harper and Brothers.
Poe, Edgar Allan, 1951a, "Fall of the House of Usher," in T. O. Mabbott (Ed.), *The Selected Poetry and Prose of Edgar Allan Poe*. New York: The Modern Library, pp. 115-131.
———, 1951b, "The Masque of the Red Death," in T. O. Mabbott (Ed.), *The Selected Poetry and Prose of Edgar Allan Poe*. New York: The Modern Library, pp. 226-231.
Rand, Ayn, 1957, *Atlas Shrugged*. New York: Random House.
———, 1962, *The Fountainhead*. Indianapolis: Bobbs-Merrill Company.
Richter, Conrad, 1937, *The Sea of Grass*. New York: Alfred A. Knopf.
Rolvaag, O. E., 1965, *Giants in the Earth*. New York: Harper and Row.
Saarinen, T. F., 1969, *Perception of Environment*. Washington, D. C.: Association of American Geographers, Commission on College Geography, Resource Paper No. 5.
Salter, C. L., 1977, "Signatures and Setting: One Approach to Landscape in Literature," (forthcoming).
———, (Ed.), 1971, *The Cultural Landscape*. Belmont, Cal.: Duxbury Press.
Saroyan, William, 1942, "The Pomegranate Trees," in *Best Stories of William Saroyan*. London: Faber and Faber.
Seamon, D., 1976, "Phenomenological Investigation of Imaginative Literature," in G. T. Moore and R. G. Golledge (Eds.), *Environmental Knowing: Theories, Research and Methods*. Stroudsburg, Pa.: Dowden, Hutchinson and Ross, pp. 286-290.
Sinclair, Upton, 1906, *The Jungle*. New York: Doubleday, Page and Company.
Smith, Betty, 1943, *A Tree Grows in Brooklyn*. New York: Harper and Brothers.
Smith, Daniel, 1971, *A Walk in the City*. New York: The World Publishing Company.
Steinbeck, John, 1935, *Tortilla Flat*. New York: The Modern Library.
———, 1936, *In Dubious Battle*. New York: Covici-Friede.
———, 1938, "The Chrysanthemums," in *The Long Valley*. New York: The Viking Press, pp. 9-23.
———, 1939, *The Grapes of Wrath*. New York: The Viking Press.
———, 1947, *The Wayward Bus*. New York: The Viking Press.
———, 1952, *East of Eden*. New York: The Viking Press.
———, 1961, *The Winter of Our Discontent*. New York: The Viking Press.
———, 1962, *Travels with Charley*. New York: The Viking Press.
Stern, Richard Martin, 1973, *The Tower*. New York: David McKay Company.
Stewart, George R., 1941, *Storm*. New York: Random House.
———, 1949, *Earth Abides*. Greenwich, Conn.: Fawcett Crest Books.
Stuart, Jesse, 1956, *Plowshare in Heaven*. New York: McGraw-Hill Book Company.
Theroux, Paul, 1975, *The Great Railway Bazaar*. Boston: Houghton Mifflin Company.
Thoreau, Henry David, 1971, *Walden*, edited by J. L. Shanley. Princeton: Princeton University Press.
Tuan, Yi-Fu, 1973, "Ambiguity in Attitudes toward Environment," *Annals of the Association of American Geographers*, Vol. 63, pp. 411-423.
———, 1976, "Literature, Experience, and Environmental Knowing," in G. T. Moore and R. G. Golledge (Eds.), *Environmental Knowing: Theories, Research and Methods*. Stroudsburg, Pa.: Dowden, Hutchinson and Ross, pp 260-272.
Twain, Mark (pseud. of Samuel Clemens), 1918, *The Adventures of Huckleberry Finn*. New York: Harper and Brothers.
———, 1965, *The Innocents Abroad*. New York: The New American Library.
Vonnegut, Kurt, Jr., 1952, *Player Piano*. New York: Holt, Rinehart and Winston.
Waugh, Evelyn, 1951, *The Loved One*. Harmondsworth, England: Penguin Books.
Weimer, D. R., 1966, *The City as Metaphor*. New York: Random House.
West, Nathanael, 1939, *The Day of the Locust*. New York: Random House.
Wright, J. K., 1966, "A Plea for the History of Geography," in *Human Nature in Geography*. Cambridge, Mass.: Harvard University Press, pp. 11-23.
Wright, J. K. and E. T. Platt, 1947, *Aids to Geographical Research*. New York: American Geographical Society and Columbia University Press.